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SCIENCE FICTION ON RADIO
(REVISED)

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An in-depth survey of adult science fiction radio shows of the past, created with the generous cooperation and assistance of collectors of old radio shows, the networks and their past and present personnel.

This recompilation is respectfully dedicated to the memory of actor William Redfield, age 49, who died on August 17, 1976.

FOREWORD

The format of this study is to present the most detailed look possible at the adult science fiction series in chronological order and then present whatever random information is available concerning the appearance of science fiction stories on other programs which did not specialize in sf alone.

Outside the scope of this work is consideration of the "juveniles", sf adventures of such folk as Buck Rodgers and Flash Gordon.

We do not wish to give the impression that sf radio shows burst upon an unsuspecting public in 1950 without preparation, tests of audience appeal and the like.

Asked why sf suddenly made its appearance in radio in 1950, Van Woodward, a veteran producer of the Dimension X show on NBC, gave the following answer in a letter of January 23, 1971:

I guess the answer is that it was simply an idea whose time had come. The few years after the War seemed to be one of those flowering periods where all sorts of talented, imaginative young writers begin coming out of the woodwork, and doing things a little differently than they've been done before.

Science fiction stopped being a pulp writer's world, mostly confined to Buck Rogers, Green Monsters, and Zap Guns. The kids were better writers, and they had better ideas, and, suddenly, science fiction became an adult. Even the staid old Saturday Evening Post had begun to publish a story or two in the genre. And so, of course, radio decided to join in.

At the time, I was Manager of the NBC Script Division in New York, with two associate editors and a dozen to fifteen writers on the staff. And part of our duty was to be prepared at all times to fill any program time that the Network Sales Department had been unable to sell to commercial sponsors.

So, several times a year, we'd go into a big brain-storming session - my editors and five or six of the top writers - to see what we could come up with in the way of new series ideas.

I'm quite sure Dimension X was not my idea - more likely, the suggestion came from either [Ernest] Kinoy or [George] Lefferts. But I began digging into the field, starting with Bradbury's THE MARTIAN CHRONICLES and going from there into the Heinlein's and the others. And I suddenly realized there

were some damned fine stories here, so we prepared an audition for the network brass using "Mars is Heaven".

At the moment we weren't even aware that Sherman Dryer had parallel plans for 2000 Plus. What worried us was our principal competition, CBS, which also began toying around with the idea. And in the end, our principal competition became NBC itself - almost simultaneously, the NBC staff in Hollywood was cooking up a science fiction series of its own...and a good one.

In the end, NBC decided to produce the show in New York, probably because we had a much larger staff available to handle it there. And then we sat down to wait for a time slot to open up for Dimension X.

Before it did, 2000 Plus had beaten us on the air. And when it did, we were unable to use "Mars is Heaven" as our opening show; CBS had taken a 60-day option on it meanwhile [CBS aired the show June 2, 1950] We had to save "Mars..." for later [July 7, 1950].

CBS was indeed interested as the following attests.

BEYOND TOMORROW

On February 23, 1950 CBS launched a trial balloon called Beyond This World using the oft-produced story by Graham Doar called "The Outer Limit" starring Frank Lovejoy, but as Beyond Tomorrow the series premiered with "Requiem" by Robert Heinlein on April 5, 1950, starring Everett Sloane. On April 11 there was Theodore Sturgeon's story, "The Sky Was Full of Ships" (Thrilling Wonder, June, 1947) called on radio "Incident at Switchpath" (so as not to give away the punchline) Bret Morrison and Michael O'Day starred. Then on April 13 they reprinted "The Outer Limit" under the new series title.

This information, coming from transcription labels, posed some question when compared to the mention in the New York Times, March 16, 1950, p.62 that "Mitchell Grayson has been selected by CBS to produce and direct a new science fiction series entitled 'Beyond Tomorrow'" and on May 14, 1950 - "also under consideration is a science fiction series, 'Beyond Tomorrow', as a replacement for The FBI in Peace and War. The Lineup was the summer replacement and speculation remains whether other than "Incident..." these shows were audition recordings only.

THE FIRST REGULAR SF RADIO SERIES: 2000 PLUS

Sherman H. Dryer (who also wrote for the ABC series, Theatre 5, in the 1960s) and Robert Weenolzen were the producers and, later, their corporation, Dryer & Weenolzen Productions. These producers convinced the Mutual network to carry a purely science fiction series on a week night (usually at 9 p.m.) from March 15, 1950 until at least November 12, 1950. No horror shows were mixed in (as was to be the case with the later Theatre 5). No continuing characters were provided. No particular appeal to children was undertaken. In sum, it was the first adult science fiction series on radio. From the sampling available, it would be fair to say that the original

scripts performed on the show were on a par with the sf scripts which had occasionally appeared on other programs such as Mysterious Traveller, Lights Out, Escape or Suspense. Basically, all of the ideas on the shows were in the public domain - that is, available in sf media in enough variations that their use would be free of any claim of infringement of copyright. The casts were basically the same pool of radio actors from which the contemporaneous Dimension X drew its performers.

In the New York Times, March 15, 1950, it was stated: "'2000 Plus' will deal with interplanetary abilities, scientific developments on the earth in the next millenium and living conditions and standards in the 21st century. The introduction of '2000 Plus' may turn out to be the forerunner of a radio program trend in science fiction drama, which could eventually rival in number the detective and mystery shows."

The shows always began with a few lines related to the story after which the announcer would say, "To learn more about..." or "to find out what it was..." then, "Stay tuned for..." or "Listen in a moment to..." (MUSIC) "TWO THOUSAND PLUS" (hollow but not echoing) (MUSIC) "Adventures in the world of tomorrow...dramatic stories of science fiction from the years beyond 2,000 A.D." (MUSIC) "Today..."

1. Alone (11/12/50) - This concerned a Martian lost in New York City. The rescue mission enlists the aid of an Earthman to help identify what the broadcasting Martian is seeing, in his own perspective, as he moves through the city.
2. The Brooklyn Brain - A suitor needs instant culture to impress his intended; luckily, some scientists who think they have an answer to rapid education are looking for a guinea pig of the human variety. Some marvelous accents are provided by Bryna Raeburn in a dual role from Flatbush and Gilbert Mack, Bill Keane and Mercer McLeod who complete the cast.
3. The Diamond Skull (4/5/50) - A man has his organs replaced with mechanical ones, including a diamond-hard cranium to hold his brain. At last he realizes that he has lived long enough and volunteers for a suicidal mission.
4. The First Men (5/31/50)
5. The Giants Walks (11/5/50) - This show was written by Julian Schneider and starred Joseph Julian and Lon Clark. It is the tale of a scientist who is tricked by his fellow workers into becoming a giant through a new growth serum. The outcome is fairly predictable but the show is enjoyable.
6. The Green Thing - in this script by Edgar Marvin a horrible nightmare does not stop even when the sleeper awakes - a good alien invader story with Lon Clark, Joe Julian, Gilbert Mack, John Griggs and Henry Norrell.
7. Hosts Above the Thunder (3/15/50) - This premier show starred Luis Van Rooten, Mercer McLeod and Ralph Camargo but nothing else is known now.
8. The Insect - While a biologist husband is away applying for a grant for development of his growth ray, the wife and a delivery boy get trapped in the house and are attacked by the giant insects in the lab. There is a lot of screaming here but it comes within the sf genre rather than horror because of the gimmick ending. Joan Shea, Larry Robinson, Ralph Bell and Bill Griffis perform.
9. Journey into a Germ World (3/22/50)

10. The Man Who Conquered Time (4/12/50)
11. The Man Who Found Himself (6/7/50)
12. The Man Who Tried to Stop June 8 (5/24/50)
13. The Men from Mars (3/29/50) - Two teen-agers in a distinctly improbable future buy a used rocket ship and head for Mars, but they are stopped by an alien (?) ship. It is cute and corny but the script by Peter Berry is not completely boring.
14. The Robot Killer - a couple win a robot in a contest and the wife is just out of a sanatorium and jealous of her neighbor. There is an sf gimmick in this after sufficient screaming.
15. The Rocket and the Skull - good sf drama; a spaceship pilot crashes and has a brain operation. Afterwards he thinks he hears Martians. The stars are Arnold Robertson and Bill Griffis.
16. Rocket to the Moon (4/19/50)
17. Rocket to Nowhere
18. The Silent Noise (5/10/50)
19. That Which Lived in a Steel Head
20. Under the Sea (5/17/50)
21. A Veteran Comes Home - A predictable and homey little drama with a bit of a message: a soldier back from the war on Mars is annoyed by his son's interest in the war. Bill Griffis stars.
22. When the Machines Went Mad (4/26/50)
23. When the Worlds Met (5/3/50) - A rambling tale in the Buck Rogers tradition about a solid, action-oriented clod (improbably called a scientist) who is on the Moon when a strange signal is received and goes back to earth as it is again heard. Luckily, an egghead has just finished inventing a thought translator and...
24. Worlds Apart - A space ship on the first trip to Neptune is disabled by a comet and in response to its SOS it receives instructions for a landing at some place called Green Valley (its all highly unlikely).

Bill Griffis was a regular on the 2000 Plus shows. He first performed on radio as Pinocchio in "The Adventures of Pinocchio" on KMPC in 1937. His last series on radio as a regular was Doc Six-Gun written, incidentally, by Kinoy and Lefferts, the script-writers of Dimension X and X Minus One. He also recalls that he was regularly on those shows and particularly remembers the scene when, as Edward, the long-dead brother of Captain Black in "Mars is Heaven" (X-1) he turns into a Martian.

Bill appeared on Broadway in Oklahoma, in the film Andy and on TV soap operas like Love of Life and Edge of Night. Even into the 1970s there was still work for him on programs like Ave Maria Hour and Eternal Light on radio.

DIMENSION X: RADIO'S SF CLASSIC

"Can you predict what will come in 100 years? Or in 10? Or in the next minute? Some people think they can - nuclear scientists, mathematicians, astronomers, biologists. They'll predict the shape of the future. Why? Because they make the future - because they see beyond the known dimensions of time and space...into the unknown...DIMENSION X... (organ crescendo)...We go ahead now in time to 1965 - we're on a vast concrete runway set in the

desert or the southwest. A giant metal ship stands before us, prow pointed for the stars... and in five minutes the signal will flash and it will tear up through the atmosphere to...The Outer Limit!"

It was with these words, spoken by the host and narrator of the series, Norman Rose, that NBC ushered in a new age of the regular presentation of science fiction drama on the air. This show was broadcast in prime evening time on April 8, 1950.

It was announced in the New York Times, March 22, 1950, p.52 as follows: "NBC has been unable to clear title rights to its new science fiction series, formerly 'Out of this World', and renamed it 'Dimension X'. The program, which begins Saturday April 8 at 8 p.m. will have a fifteen minute prologue at 7:45 entitled 'Preview to the Future.'" The paper for that day shows W. W. Chaplin as narrator, although Norman Rose was the series narrator, leading one to believe that the introductory segment was by Chaplin.

Although as its first producer has pointed out above, it missed by a few weeks being the first adult sf series, it was the first sf program to use adaptations of acknowledged sf stories instead of original radio scripts by writers of no particular sf bent. To quote further from Van Woodward:

We went the "adaptation route" simply because that's where the best stories are. Bright ideas for science fiction tales don't come on order; they're usually the product of a moment's inspiration, by a writer who's steeped in the field.

It would have been cheaper, of course, to buy original scripts from radio freelancers. But, with the possible exception of Nelson Bond, none of them had any background in science fiction; their work, inevitably, would have been imitative; and even the best of them could hardly have hoped to match the Bradburys, Heinleins, Sturgeons and Sheckleys.

The narrative introduction was dropped after a few shows and a standard intro was adopted: "Adventures in time and space...transcribed [or "told"] in future tense...DIMENSION X...(X)...x...(x)...echoing away.

Although Wheaties was sponsor for at least one season of the shows, they soon fell into the category of "sustaining", that is, without commercial sponsor. In that status they carried these introductory words: "The National Broadcasting Company, in cooperation with Street & Smith, publishers of Astounding Science Fiction, bring you..." However, the only relationship with the sf magazine was a small mag ad for the show and this air plug for the magazine.

After the drama the network announcer would state: "You have just heard another adventure in time, space and the unknown world of the future...the world of...DIMENSION X...(X)...x...(x)..." Norman Rose would then give a teaser about the next week's show and the network announcer would return with closing credits. Then about six bass drum booms would end the program.

The series ran three seasons. The first was from April 8, 1950 to September 29, 1950; the second, from October 28, 1950 to January 14, 1951 and the third from June 3, 1951 to September 29, 1951.

Van Woodward, now a producer of documentary films, was the producer of the show. His assistant editors such as William Welch were sometimes pressed into service and sometimes credited. The first director

on the series was Edward King, now with the U.N., and then Fred Weihe. Mr. Weihe was employed by NBC in 1937 and two years later, at the age of 23, he began directing shows for the network. At last report he was producer-director of Monitor.

Mr. Weihe told us that the rehearsals of the Dimension X shows were usually held 3-4 days before airing. It would take about 4-1/2 hours to work with the cast, get the music and sound effects arranged and prepare for the transcription. Usually the production people did not vary a Kinoy or Lefferts script except to cut a little if the time frame required it. The writers usually did not take part in the proceedings after turning in the script.

Mr. Weihe does not consider himself to be an sf fan but says, "Whenever I come across a Ray Bradbury story, I read it," recalling Bradbury's association with the program. Asked about his favorites from the series, he replied: "I remember The Green Hills of Earth and The Veldt being good radio drama; Mars is Heaven and Universe were clever." He says there are still a few actors who will remember the show when he bumps into them.

Mr. Woodward mentioned that the show was low budget:

On Dimension X, as I recall, [our production budget was] on the order of \$850 or \$900 per week - all of which went for purchase of story rights and payment of the narrator, the actors and Bert Berman, who doubled as musical director and arranger.

The writers, editor, director, producer, sound men, and other musicians were all NBC staff. Probably if you added these costs in, the real budget would have been about \$2000 per week. Still relatively cheap, since the average half-hour dramatic series of the era was priced in the area of \$5000-\$8000, and the Theatre Guild series...had a weekly budget of \$16,000...

On Dimension X, even on our very limited budget, I had been paying the original authors of our stories an average of \$250-\$300 for adaptation rights.

One final thing: we loved the show. It was never-ever the most important responsibility we had in the shop, but it was the office pet - not only for the writers and editors, but for the directors, sound men, and engineers. We had a lot of fun doing both shows, and now, after all these many years, it's pleasant to find out that someone else enjoyed them, too. And still remembers.

DIMENSION X LOG

The following is a complete chronological log of the Dimension X series as confirmed by NBC Radio. (R) denotes rerun. When a date is missing, the scheduled show was pre-empted.

4/8/50	The Outer Limit
4/15/50	With Folded Hands
4/22/50	Report on the Barnhouse Effect
4/29/50	No Contact
5/6/50	Knock
5/13/50	Almost Human
5/20/50	The Lost [Race]
5/27/50	To the Future
6/3/50	The Embassy
6/10/50	The Green Hills of Earth
6/17/50	There Will Come Soft Rains//Zero Hour
6/24/50	Destination Moon
7/1/50	A Logic Named Joe
7/7/50	Mars is Heaven!
7/14/50	The Man in the Moon

7/21/50 Beyond Infinity
 7/28/50 The Potters of Firs
 8/4/50 Perigi's Wonderful Dolls
 8/11/50 The Castaways
 8/18/50 The Martian Chronicles
 8/25/50 The Parade
 9/1/50 The Roads Must Roll
 9/8/50 First Contact
 9/15/50 Hello, Tomorrow
 9/22/50 Dr. Grimshaw's Sanitorium
 9/29/50 And the Moon Be Still as Bright
 10/28/50 No Contact (R)
 11/5/50 The Professor was a Thief
 11/12/50 Shanghaied
 11/19/50 Competition
 11/26/50 Universe
 12/24/50 The Green Hills of Earth (R)
 1/7/51 Mars is Heaven! (R)
 1/14/51 The Martian Death March
 6/3/51 The Last Objective
 6/10/51 Nightmare
 6/17/51 Pebble in the Sky
 6/24/51 Child's Play
 7/12/51 Time and Time Again
 7/19/51 The Dwellers in Silence
 7/26/51 Courtesy
 8/2/51 Universe (R)
 8/9/51 The Veldt
 8/16/51 The Vital Factor
 8/23/51 Untitled Story
 8/30/51 Marionettes, Inc.
 9/8/51 First Contact (R)
 9/15/51 Kaleidoscope
 9/22/51 Requiem
 9/29/51 Nightfall

DESCRIPTIVE INDEX OF DIMENSION X

1. Almost Human (5/13/50) - This story is of an android who is taken over by a criminal for "proper" training; the hood has the tables turned on him by the creature, which is "almost human." Robert Bloch originally sold the tale to Fantastic Adventures but it was available for producer Woodward in a 1949 anthology called MY BEST SCIENCE FICTION STORY. The script is by George Lefferts and seems to convey Bloch's intention, as stated in the foreword in MY BEST, of departing from formula robot tales and writing a tale of personalities. The cast featured Santos Ortega and Jack Grimes. [Ortega has been associated with the best of radio in the 1930s and 1940s playing such roles as Nero Wolfe, Inspector Queen, Charlie Chan, Perry Mason and Bulldog Drummond.]

2. And the Moon Be Still as Bright (9/29/50) - An expedition to Mars finds the Martians dead of the chickenpox that earlier expeditions had brought from Earth. Most Earthmen on the ship are relieved that the menace has ended and set out to enjoy themselves in callous disregard of the beautiful artifacts left, but one man, Spender, is affected differently.

Ray Bradbury's story was originally published in Thrilling Wonder, June, 1948 but was also anthologized in THE BEST SCIENCE FICTION STORIES (edited by Bleiler & Dikty) and was used as an episode in THE MARTIAN CHRONICLES (see DX 23). Ernest Kinoy did a masterful adaptation for radio, avoiding the prime difficulty of translating Bradbury's story to another medium without allowing the sentiment to become sentimentality. The production starred Alexander Scourby and Wendell Holmes.

3. Beyond Infinity (7/21/50) - This is an original script by the free lance writer, Villiers Gersen. An American calls on a family in a totalitarian state in Europe and finds a scientist has developed a machine that will shrink objects to the size of atoms and below. His contacts in the underground

plan to miniaturize arms for the revolution, but when a traitor calls in the secret police, the leaders escape in the device to a subatomic world. There is a fascinating ending. The show stars Les Damon, Lotte Stravinski, E.A. Krumenschmidt and Joe DeSantis.

4. The Castaways (8/11/50) - This original script by Ernest Kinoy from a story by Kinoy and Lefferts begins with a test of a new bomb on a Pacific isle. The military is having trouble with the native who refuse to leave since their "ancestors" were "castaways" from the "bird canoe". Then they commit mass suicide, having put a curse on the general in charge. It is a good yarn with a couple of twists in the plot. The cast features Santos Ortega, Greg Morton and many more. Director Jack Kuney, at last report with CBS, subbed for Edward King.

5. Child's Play (6/24/51) - William Tenn wrote the original story published in Astounding, March, 1947. It has since appeared in at least three anthologies and a collection of his stories from Ballantine called THE SEVEN SEXES. The story is a humorous tale of a man who accidentally receives delivery of a toy from the future - a Build-a-Man kit. Geo. Lefferts adapted and Leon Janney, Karl Weber, and Patsy Campbell acted.

6. Competition (11/19/50) - The story begins with a group of Earth colonists being taken, they think, to various remote worlds; suddenly it is announced that they must choose one world on which all will be landed. E.M. Hull, wife of A.E. Van Vogt, wrote the story which was published in June, 1943 Astounding but it may not be in print now having been anthologized once in 1957. Kinoy's script probably improved the story, emphasizing the double- and triple-crosses. Les Tremaine and Elaine Ross star.

7. Courtesy (7/26/51) - This story by Clifford Simak was aired only a week or so after the August, 1951 issue of Astounding containing it went on sale. The story was anthologized twice in 1953. It involves contact with the culture on the planet Landro; the Earth explorers are caught without plague serum and must find the cure among the primitive natives.

8. Destination Moon (6/24/50) - A real coup for the program was permission to do a condensation of the George Pal movie. Under threat of governmental ban a team of rocketmen rush to get off to the Moon even to the extent of substituting a cynical radioman named Sweeney. The cast included Joe DeSantis and Wendell Holmes.

9. Dr. Grimshaw's Sanitorium (9/22/50) - The narrator describes what follows as an account found in a fountain pen cover, then a detective tells the story of how he discovered a phoney funeral of an inmate of the titled sanitorium and got admitted as a patient to find out what really happened. Fletcher Pratt's imaginative original was saved from the obscurity of the May, 1934 issue of Amazing by republication in MY BEST... (see DX 1). The script was by Lefferts and the show featured Karl Weber and Roger De Koven.

[Mr. De Koven had been on radio since 1929 when at age 20 he did his first show. He was on Eternal Light and has been "very active in the theatre for several years." Other radio experience included The Shadow (Mut.), Gangbusters (Mut.), Counter-spy (ABC) and Against the Storm (NBC). He has fond memories of the by-gone days of radio but quips "primarily of the consistency and frequency of the checks."]

The taped copies of the show sometimes circulate under the erroneous title, The Magnificent Hoax.

10. The Dwellers in Silence (7/19/51) - When Earthmen return from war-torn Earth to the Mars colony, they find an old scientist living with his surprisingly youthful family. Enough said. Ray Bradbury again creates a wonderful mood around a good idea and Lefferts skillfully translates it into script form. From Planet Stories, Spring 1949 the tale was incorporated into THE MARTIAN CHRONICLES. This program starred Peter Kapell, Bill Griffis and Gertrude Warner.

11. The Embassy (6/3/50) - A large man appears at the office of a private eye and asks him to do the leg-work on a strange quest: find all Martians on Earth. The story has a good twist and there are horror tale elements. It was first published in the March, 1942 Astounding under the title "The Martian Embassy" and by-line, Martin Pearson, although credit was given on the air to its author as we know him, Donald A. Wollheim presently of DAW books. It was reprinted at least twice in the 1950s. Lefferts had a basically easy task of fitting the story into dramatic format and the cast features Joe Julian and an actor named Berry Kroeger, whose voice elicits pleasant memories of Sidney Greenstreet in the Maltese Falcon.

12. First Contact (9/8/50; 9/8/51) - This story by Murray Leinster is a classic piece of sf problem-posing and solving. Two ships meet in a remote galaxy which is the habitat of neither race. A dilemma is posed by the desire of each to follow the other to its home while revealing nothing in return. Astounding carried the story in the May, 1945 issue and Broff Conklin and others anthologized it. Howard Rodman adapted; Mr. Woodward said that it often occurred that Kinoy and Lefferts were otherwised occupied when a script was needed and other staff writers like Mr. Rodman would be caught by Bill Welch and pressed into service.

13. The Green Hills of Earth (6/10/50; 12/24/50) - This is the classic account of the blind singer of the spaceways, Riesling, described by a space-man who knew him when. The story by Robert Heinlein was published in the Saturday Evening Post in 1947 and reprinted in MY BEST (see DX1) and another 1949 anthology (probably elsewhere since then).

The lyrics to the space-age ballads composed by Heinlein are part of what endeared the story to several generations of sf fans. Because of a Xmas message from President Truman, the credits were cut from the re-run. Tom Glazer put the words to tunes and was backed by a trio in this production (compare X-1 #31).

14. Hello, Tomorrow (9/15/50) - This original script by Lefferts puts one in the 4th millenium, long after the atomic wars have ravaged the surface. In the subterranean society the atomic mutants are outcasts and the genetically pure human strains mate scientifically. This girl meets this boy mutant and... The show starred Nancy Olson, who was then in a movie called Sunset Strip.

15. Kaleidoscope (9/15/51) - Another Bradbury story from Thrilling Wonder, December, 1949 and woven into THE ILLUSTRATED MAN as well as anthologized elsewhere. Lefferts adapted this drama of men floating in space after a wreck and a woman waiting on Earth. The cast was lead by Joe DeSantis, Leon Janney and Joan Alexander.

16. Knock (5/6/50) - Frederic Brown, one of the best sf had to offer, sold this to Thrilling Wonder for the December, 1948 issue but it was reprinted twice in 1950 and probably since. The broadcast begins by stating that the shortest horror story ever written was these two lines: "The last man on Earth sat in a room. There was a knock on the door." The story is just what happens after the man opens the door. What's more, Brown uses the situation twice in this very clever tale. Kinoy adapted and Arnold

Moss, Luis Van Rooten and Joan Alexander perform.

[Mr. Van Rooten's role as the literal minded alien is but one of the fine performances he turned in for radio before he retired. He wrote that he has been on radio since 1932 when at the age of 25 he appeared on WTAM in Cleveland. Over the intervening years he has appeared on Bulldog Drummond, Suspense and "practically every show from New York or Hollywood." His voice has been dubbed in as film narration and in TV commercials. He was active in the NBC Theatre of the Air in the 1950s and even wrote one script. It is from that series that he recalls his favorite role, the lead in How Love Came to Professor Guildea.]

17. The Last Objective (6/4/51) - Paul Carter's underground warship saga must have been relatively easy for him to write because it was a submarine story in disguise. It was published in the August, 1946 Astounding add anthologized by Conklin in 1948. Carter appears to have been a one-shot intrusion into the sf field unless this is a pseudonym that sf detectives have failed to penetrate. Kinoy wrote the script and Lawson Zerbe, Ralph Bell, Wendell Holmes and Jack Grimes star.

18. A Logic Named Joe (7/1/50) - This is a whimsical (but plausible) story of the "logics", home computers which tend to most of the communication and information-retrieval needs, suddenly overcoming their censors and attending to every need. The tale by Murray Leinster appeared in Astounding, March, 1946, in an o.p. hardbound collection in 1950 and was last seen by your editor in a 1957 Bantam paperback of light-hearted sf yarns called SCIENCE FICTION CARNIVAL. Scripting was done by Claris Ross, another NBC staff writer.

19. The Lost (5/20/50) - A great race is discovered to have spread at one time across the universe hundreds of thousands of years ago but as Earthmen explore they find only rubble, until a disabled ship lands near some perfectly preserved ruins and solves the mystery. This is very intriguing work by Murray Leinster as adapted by Ernest Kinoy. The story was called "The Lost Race" when it appeared in Thrilling Wonder, April, 1949, and shortly thereafter in the MY BEST book. The cast included Matt Crowley, Roger De Koven and Joe Julian.

20. The Man in the Moon (7/14/50) - This original Lefferts script begins with a broadcast by the Federal Missing Persons Bureau which is interrupted by a strange SOS...from the uninhabited Moon. It's a more than adequate whodun it in sf clothing with plenty of red herrings. Luis Van Rooten and Santos Ortega starred.

21. Marionettes, Inc. (8/30/51) - This sinister little tale about hen-pecked husbands and their android replacements obtainable on the black market is from Startling, March, 1949 but author Bradbury also wove it into THE ILLUSTRATED MAN. The broadcast featured Kermit Murdock, Martin Rudy and Ross Martin, working from a script by Lefferts.

22. Mars is Heaven! (7/7/50; 7/1/51) - An expedition from Earth lands on Mars and discovers that the houses look Earthlike. This great story by Bradbury was original published in Planet, Fall, 1948 and is part of THE MARTIAN CHRONICLES. No fewer than five anthologies carried it by 1973. Dramatization by Kinoy seems a simple task because the script was right in the story. The stars were Peter Kapell and Wendell Holmes with a host of supporting players. You will recall Mr. Woodward's remarks that the show was held up because of the CBS option but as it turned out the Escape (CBS) version differs considerably from the DX and the DX is much more faithful to the original.

23. The Martian Chronicles (8/18/50) - This adaptation of Ray Bradbury's book is so skillfully done that I rate it Kinoy's masterpiece of the series. He strings together the episodes known in the book as "Rocket Summer", "Ylla", "And the Moon Be Still as Bright", "Off-season", "Million Year Picnic" and "There Will Come Soft Rains". Together they tell the story of the launching of various expeditions to Mars, the fates of the first ones and the Martian colonization after the 4th, the wonderful houses on Earth that do everything for their occupants, the impending Earth wars that call her children home, a family which escapes and remains on Mars and a house which sits amid the rubble with no one left to serve. The show starred Inga Adams, Roger De Koven and Donald Buka. It is a real triumph of adaptation and radio drama in general.

24. The Martian Death March (1/14/51) - This original Kinoy script is a Martian colonist's recollection of an incident in his youth when he accompanied the spider-like Martians in their last trek from the Earth-imposed reservations back to their mountain homes.

25. Nightfall (9/29/51) - The original story by Isaac Asimov was published in the September, 1941 issue of Astounding and was included in the giant Healy & McComas anthology (still in print from Modern Library) FAIRY SCIENCE FICTION STORIES: ADVENTURES IN TIME AND SPACE as well as other anthologies. It is the story of a world exposed to multiple suns with the consequence that it has one night every 2,500 years. Nighttime approaches and the scientists are concerned because sparse records have survived from the last night. Kinoy scripted and Cameron Prud'homme and John McGovern head the cast on this, the last show of the series.

26. Nightmare (6/10/51) - Lefferts wrote this original play about a computer operator's discovery of an alarmingly increasing rate of accidents. It is quite clever and is based upon Stephen Vincent Benet's poem, "The Revolt of the Machines." It starred mild-mannered John Gibson, Rita Lynne and uncredited others.

[Actor John Gibson was fairly regular on the series. From the time of his first radio play in 1925 at a Oakland, CA radio station throughout his migration to NYC about 1939 (best known as sidekick Archie to Nero Wolfe) Mr. Gibson estimates his radio appearances at about 10,000. He recalled his favorite role on the sf shows as being George, a mouse, on X-1 #11.]

27. No Contact (4/29/50; 10/28/50) - This original tale by George Lefferts is my pick for the best original story of the series. There is some kind of frustrating barrier Out There which Earth ships have crashed against...or so they think. The play stars Luis van Rooten, Donald Buka, and Cameron Prud'homme.

28. The Outer Limit (4/8/50) - This premier show tells of an experimental rocket plane which disappears for 10 hours when it only had fuel for 10 minutes; its pilot tells an incredible story of alien contact. Graham Doar wrote the original (and is a correspondence school's most famous grad) and Kinoy adapted. Joe Julian, Wendell Holmes and Joe De Santis act.

29. The Parade (8/25/50) - An original by Lefferts about Martians hiring an ad agency to stage a parade to herald their arrival; of course, they're from Hollywood, of course they are... There are amusing characterizations by Joe Curten, Berry Kroeger and Alexander Scourby.

30. Pebble in the Sky (6/17/51) - Kinoy ambitiously and successfully distills the essence from the Isaac Asimov novel (serialized in 1950) about a

future when Earth is a radioactive, backward planet and its colonies rule the universe, unaware of their origins. The stars are Santos Ortega and Susan Douglas.

31. Perigi's Wonderful Dolls (8/4/50) - This play by Lefferts centers about a government official whose daughter finds a dollmaker in Washington capable of producing talking dolls. Strange events follow. Les Tremaine, Joan Alexander and Joe De Santis are in the cast. Copies of this show circulate under the erroneous title: The Doll Shop.

32. The Potters of Firs (7/28/50) - Jack Vance's story appeared in May, 1950 Astounding, a couple of months before air date. It has been reprinted in 1967. Natives of a remote world are very mysterious about the beautiful pottery they create... and with good reason. Kinoy scripted and the show features Karl Weber, Wendell Holmes and Raymond Edward Johnson, a fine alien voice.

33. The Professor Was a Thief (11/5/50) - A newspaper office gets a call that Grant's Tomb has disappeared but came back. The phenomenon is repeated and is investigated by that young breed of reporter and salty city-deskman carried over into sf from many, many movies of the 1930s and 1940s. L. Ron Hubbard's story appeared in Astounding, February, 1940 and found its way into what appears to be the sourcebook for the program, MY BEST... The show was broadcast from a Lefferts script with Arthur Maitland, John Larkin and John Gibson as the Professor.

34. Report on the Barnhouse Effect (4/22/50) - A professor's assistant makes this report of his association with the man who developed the ability to alter physical objects and events by the power of his mind alone. Kurt Vonnegut, Jr.'s story was published in 1950 outside the sf field but reprinted in a Robert Heinlein anthology TOMORROW, THE STARS in 1953 (recently reissued). Claris Ross scripted and the show featured Bill Quinn, Ed Jerome and Karl Weber.

35. Requiem (9/22/51) - This story by Robert Heinlein deals with a millionaire who wants to die on the Moon. It was published in Astounding, January, 1940 and was reprinted in the Modern Library book mentioned in DX #25. Scripting was done by Kinoy and the cast included Rod Hendrickson, Bill Quinn and Owen Jordan.

36. The Roads Must Roll (9/1/50) - Heinlein's story from Astounding, June, 1940 relates to future transportation when cars are obsolete and giant rolling roads haul freight and passengers. The engineers who maintain them are peculiarly vital and this fast paced tale emerges from that situation. The story was reprinted at least four times, including the Modern Library Giant. Kinoy scripted and Wendell Holmes, Ralph Bell and many more are featured.

37. Shanghaied (11/12/50) - Kinoy's pure space opera stars John Sylvester and Bill Griffis and a large cast. It seems this man was kidnapped as crew for a starship but he's just inherited the whole line...and the brutes had the courtesy to snatch him just before his wedding.

38. There Will Come Soft Rains and Zero Hour (6/17-50) - the first tale is a short narrative (with excellent sound effects) of a house after an atomic war. It is a beautifully rendered poetic piece read by the series announcer, Norman Rose. The second story involves children who are playing a strange game all across the country, a game they call "Invasion". These two dissimilar pieces are the product of Ray Bradbury, the first appearing in Collier's, May 6, 1950, and later as a part of THE MARTIAN CHRONICLES and the second appeared in

Planet, Fall, 1947 and later in MY BEST. Lefferts scripted and Denise Alexander, Rita Lynne and Roger De Koven star.

Mr. Woodward gives an interesting account of the first ten-minute episode, written after more than 20 years:

I fell in love with the Bradbury story and the Teasdale poem that inspired it, on first reading. But it was naturally a short-short; trying to stretch it to 30 minutes would have ruined it. So I decided to pair it with "Zero Hour".

George Lefferts did a beautiful job of adapting both. And then the trouble began. I missed the advance rehearsal because I was busy elsewhere. But then Ed King, the director, came in, sorely troubled indeed. Ed was a fine director, and not a timid one at all; he dearly loved to rise to a challenge. But the first rehearsal had turned into a total nightmare; everything conceivable had gone wrong, and promised to keep on doing it right through air time. Ed wanted "Soft Rains" dropped and something else substituted for it and pronto,

In truth, he had a point. On the surface [it] looks like a quiet and simple narrative, with just a few voices and effects to punctuate it here and there. In reality, it was a technician's nightmare. A very complicated set of musical cues; so many special effects that a crew of four sound men were required; several special isolation booths for the narrator and actors; in short, the works.

They all had to click with split-second precision; there were a hundred chances for error in those ten minutes; and since the show was "live", the slightest goof would be echoing coast-to-coast. And both the director and producer could expect to hear about it, immediately after the show and again the next morning, from a couple of those angry perfectionists called Vice-Presidents.

So we had a storm - the only one I remember on Dimension X. But I liked the story, the poem, and the adaptation, so I got stubborn and dug in my heels - finally pulled rank as the producer and refused to delete "Soft Rains". And then, for one of the few times in the series, carefully stayed away from the control room through the dress rehearsal and airing. I figured that, under all those other strains, Ed was entitled to a little freedom of expression. Particularly about the producer's ancestry. All I could do was cross my fingers and pray.

Of course, it all came off without a slip, everything clicking like a fine Swiss watch. Thanks to Ed, Bert Berman, the 4 sound men, Norman Rose and the other actors - the most difficult and most perfect ten minutes of direction and production that I can remember!

39. Time and Time Again (7/12/51) - The story begins in the (now-near) future during a battle on American soil in which a soldier is seriously wounded - suddenly he is 13 back in 1945 with everything he knew as an adult about the future. H. Beam Piper's story was in Astounding, April 1947 and was included in a Conklin anthology if the 1940s. David Anderson and Joseph Curten perform a Kinoy script.

40. To the Future (5/27/50) - A couple touring Mexico are approached by a strange man who is convinced they have escaped back into their past from a totalitarian state of the future. Bradbury's story was "The Fox in the Forest", Collier's, May, 1950 and part of THE ILLUSTRATED MAN. Kinoy adapted it and the actors were Jan Miner and John Larkin among others.

41. Universe (11/26/50; 8/2/51) - People traveling in a giant spaceship for generations have lost track of what they were doing and believe that the ship is the universe, all there is. Robert Heinlein's classic was published in Astounding, May, 1941 and later anthologized. The show, too, is a classic bit of radio drama by George Lefferts. The large cast included Mason Adams and Peter Kapell.

42. Untitled Story (8/23/51) - A detective is hired by a politician who has been sold an elixir of life and wants the seller investigated. The twists and turns of the plot are interesting. Frank M. Robinson (now into disaster fiction) is author of the tale which appeared in September, 1951 Astounding. The adaptation was by Lefferts and the acting by George Petrie, Ann Sargeant and Bernard Lenrow.

43. The Veldt (8/9/51) - A chilling tale by Bradbury concerning an almost magical room in a futuristic house where the nursery walls can be changed by the children to provide any locale or the illusion of it; the kids seems secretly obsessed with a lion-filled veldt. The story was first published in the Saturday Evening Post of September 23, 1950 and reprinted in THE ILLUSTRATED MAN. The script was by Ernest Kinoy. It features in the cast Leslie Wood, Bill Quinn, Joan Alexander and Byat Anderson.

44. The Vital Factor (8/16/51) - A ruthless tycoon desires space travel to be established at all costs and the human suffering along the way to his goal goes unnoticed by him; at last he finds a scientist with a revolutionary anti-gravity device. The story is by free-lancer Nelson Bond and only appeared in an Avon paperback NO TIME LIKE THE FUTURE (1954). The show's cast included Raymond Edward Johnson, Luis Van Rooten and John McGovern.

45. With Folded Hands (4/15/50) - The story is about the robots made to serve man but which were inefficient and bungling until a new brand comes on the market. Jack Williamson's tale was published in the July, 1947 Astounding and has been reprinted. John Dossell of the NBC staff wrote the script and Alexander Scourby and Peter Kapell starred.

These are the only shows in the series, although many people claim memories of others; all of the foregoing have been confirmed by the network and people associated with the shows.

The series ended on September 29, 1951 and NBC did not dabble in science fiction again until 1955.

But science fiction was not off the air...

TALES OF TOMORROW

It is somewhat puzzling to consider why, after an apparently successful run on TV of some classic sf drama from August 3, 1951 to January, 1953, ABC added a radio show of the same name which plugged Galaxy science fiction magazine but never mentioned the TV show. Stranger still is that the series was switched to CBS in March, 1953 while the TV show continued on ABC to its conclusion on June 12, 1953.

After a sometimes-tinkling, sometimes-blaring musical intro by a Bobby Christian, ABC's announcer would say: "Tales of Tomorrow, tales beyond human imagination...until they happen! (MUSIC) Tales of Tomorrow, story number...[number, title and author]" Then Raymond Edward Johnson would begin: "This is your 'host-mentor' saying 'hello' for ABC." (MUSIC). Next, his remarks would pertain to the show for the night. His closing tag-line was always: "That's it! [Title and author], thanks to wonderful Galaxy magazine, now on the stands. Next week..."

Mr. Johnson's narration was much closer to the story than Mr. John W. Campbell's on the later Exploring Tomorrow program and yet was more extensive than on any other sf program, presumably being modelled after the involvement of Inner Sanctum's host, who was, of course, the same fine actor.

The program began its run on Thursday from 9-9:30 p.m. beginning on January 1, 1953 but changed in March to CBS as noted below.

1. Made to Measure (1/1/53) - the original story was by William Campbell Gault. It was published in the January, 1951 Galaxy and is set in the 33rd century when a man sets out to make a perfect wife but there are changes and more changes... The cast included Frank Barron; Don Woody prepared the script and Clark Andrews directed.

2. The Biography Project (1/8/53) - an original script by Dudley Bell involving a camera which could take pictures in the past.

3. Betelgeuse Bridge (1/15/53) - the original tale was by William Tenn in Galaxy, April, 1951 reprinted in his collection THE SEVEN SEXES. It's about humanoid snails who visit Earth and a P.R. man who has very little time to prepare the Earthmen to accept them; he really "sells" those BEMs and the twist ending is excellent. The production featured Lon Clark, John Gibson and John Stanley. Don Woody scripted and Clark Andrews directed.

4. The Other Now (1/22/53) - the original story was by Murray Leinster in March, 1951 Galaxy.

5. The Stars are the Styx (1/29/53) - Theodore Sturgeon's story was published in October, 1950 Galaxy, its first issue. This version differs from X-1 #96 in numerous ways - for example, the character names are curiously reversed - but basically it is the same story of a man on a space station from which people leave for the stars, dissatisfied with life on Earth. The script is by Michael Squires, and George Petrie leads the cast.

6. Syndrome Johnny (2/5/53) - Charles Dye's story was in Galaxy, July, 1951. The blurb of the week before was: "About a man who thought of life in terms of centuries and of death as something he made happen every day."

7. The Unimars Plot (2/12/53) - apparently an original script.

8. Watch Bird (2/19/53) - the same Robert Sheckley story described as SF 68 #16.

9. Inside Earth (2/26/53) - a Poul Anderson story from Galaxy, April, 1951.

ON CBS

10. The Moon is Green (3/5/53) - the same Fritz Leiber story described as X-1 #60.

11. Martians Never Die (3/12/53) - The original story was by Lucius Daniel in April, 1952 Galaxy. The play involves the returning of a Martian life-form to Earth and some disastrous consequences. Leslie Woods, Leon Janney and George Petrie are in the cast. Scripting was done by Don Woody again but Warren Sommerville produced and directed for CBS.

12. The Girls from Earth (3/19/53) - Created, like X-1 #29, to Frank M. Robinson's tale in January, 1952 Galaxy but it bears no relation to the other version, nor much to the original.

13. The Old Die Rich (3/26/53) - the original story was by H.L. Gold in the March, 1953 of his magazine, Galaxy. The mystery is as described under X-1 #65 but in winding its way to a solution this script by Michael Squire departed quite early from the original. John Radee, Rolly Bester and Maurice Tarplin are in the cast. George Foley produced and Warren Sommerville directed.

14. Morrow on Mars (4/2/53) - Galaxy not being mentioned, it is certainly an original script. The story is of a newspaperman on Mars, a meek little scientist and some human bad guys in a good ole space melodrama. George Petrie, Fran Carlin and Leon Janney are in the cast. Foley produced, Sommerville directed.

15. The Drop (4/9/53) - this story is by John Christopher and appeared in Galaxy, March, 1953. It is about a person who wanted to change the world he lived in, so he got himself deported to Earth.

Interlude

From April, 1953 until April, 1955, the airwaves were apparently devoid of any regular sf drama.

Moreover, from a hasty examination of sketchy records for that period, it would appear that none of the other radio series which sometimes offered sf aired any of the shows during that period, with the notable exception of the radio adaptation of the 1954 War of the Worlds movie (see "Lux Radio Theatre").

X MINUS ONE: THE SON OF DIMENSION X

Dimension X did not die without issue; its sole heir came of age on April 22, 1955. Its inheritance consisted of 32 stories from the old program, the same principal script writers, the same musical director and many of the same actors; it had William Welch as producer although Van Woodward participated in the initial days. From its cousin Tales of Tomorrow it inherited a tie-in with Galaxy

Van Woodward compares the series:

By the time X-1 came along, the television net was knocking radio out of the box, particularly where advertising revenues were concerned. All the radio nets were going down the drain in a bath of red ink.

The X-1 budget was cut another several hundred dollars a week, leaving just enough to pay the actors at minimum scale. And, as usual, the writers had to take it in the neck. Under the Galaxy tie-in, their stories were delivered to us at \$50 a shot. Since I'm prejudiced in favor of writers, I'm sorry about that, and I wish there had been some way to avoid it. But it's useless to make apologies for it - it was either that, or lose "X Minus One".

The same thing was true on the musical side. All through Dimension X and through the early stages of X-1, the music was all live and original - Bert Berman doing the composing and arranging, and leading a small special group of staff musicians. But when the budget crunch caught up, the live music had to go, too. X-1 had to switch to recorded cues.

Against a rising electronic signal, a voice says "Countdown for blast-off, X minus 5...4...3...2 ...X minus one...Fire!" and a rocket engine cuts in and goes higher and higher with vibrato and eventually the melding in of voices "...aaaahhh" until a triple brassy crescendo and the words: "From the far horizons of the unknown come transcribed tales of new dimensions in time and space. These are stories of the future, adventures in which you'll live in a million could-be years on a thousand may-be worlds." [short rise to crescendo] "The National Broadcasting Company in cooperation with Galaxy science fiction magazine presents... X... (X)...x... (x)...MINUS... (MINUS)...minus... (minus)...ONE... (ONE)...one... (one)... followed by a short rise to crescendo. The stories were then introduced by Fred Collins, usually giving the title and original author, but sometimes an introductory blurb as well.

Bert Berman's musical accompaniment in the middle of the programs had nothing to do with the memorable X-1 theme described above. The intro was from an RCA record of the early 1950s called EXPLORING THE UNKNOWN, a narrative by Paul Fries (a west coast actor) written by Rip Von Ronkle and performed by the Robert Shaw Chorale.

However, Berman's music deserves special mention. It punctuated the show with "comments": an oboe would laugh at what an actor had said as the scene ended; a whimsical version of "Gaudamus Igitur" would follow a scene of preparing to cheat on an exam - in fact, the student of radio production should study closely this clever use of the musical bridge. The music of Sidney Torch from "The Scarlet Pimpernel" was often used as part of the budget-necessitated canned music. Of course, much of the music was standard because the choice of passages to close scenes could be used in any other melodrama or situation comedy (which were the broad classifications fitting most of the programs).

Structurally, the series began with reworkings of the Dimension X material as may be seen in the log which follows. The initial run was from April 22, 1955 to June 5, 1955. Van Woodward was still producing and Fred Weihe directing. The second run began on July 7, 1955 and continued until April 24, 1957 with surprisingly few cancellations. Bill Welch (see below) produced and Daniel Sutter was the director, although Bob Mauer, Ken McGregor and Scott Buckley also substituted. The final run was from June 20, 1957 to January 9, 1958 with the announcer advising listeners to consult their local listings and expressing the hope that the series would return. During this last season the primary director was George Voutsas.

As its circulation fell (along with the fortunes of radio, the sf market had become glutted) Galaxy made a pitch in 1956 on one program that the first 2,500 of the "thousands of listeners who have shown their enthusiastic support of this program" who wrote in would receive a free copy of the magazine. They said the offer would not be repeated and indeed it was not.

Let us hear from two people associated with the X-1 series. Mr. William Welch produced nearly all of the X-1 shows and was quite responsive to our request for further insight. He tells us that he

read sf "voraciously" since he chose the stories to be presented and that he still reads it for pleasure but naturally on a much reduced scale.

Mr. Welch started at NBC in 1943, went to war and returned in 1946 where he stayed until 1960. During these years, he was associated with many shows but wrote Frank Merriwell for three years. He was producer of the award-winning Best Plays series as well as NBC Star Theatre, Woman in Love, and other dramatic series.

Between the end of the X-1 shows and his period with NBC, he was primarily concerned with documentary works, chiefly for TV, such as Wide, Wide World.

At last report Mr. Welch resides in Sherman Oaks, California where he writes for TV. He has written most of the scripts for the Irvin Allen programs such as Voyage to the Bottom of the Sea, Time Tunnel, Lost in Space and Land of the Giants.

Some of Mr. Welch's favorites from DX and X-1 were "Mars is Heaven!", "Universe" and "How-2". Concerning this last, Mr. Welch confesses to "have a soft spot in my heart (and head) for How-2 which I made into a play, 'How to Make a Man'. It appeared on Broadway and got me banished from New York." This last, we are free to accept with or without salt, one supposes, but Cliff Simak, author of the original story which Welch adapted for radio and then Broadway, recalled his own enthusiasm for Welch's project and notions of becoming a Broadway writer but the play was less than the hoped-for success and Mr. Simak, too, smiles to contemplate the glory that could have been.

Mr. Welch says that Dimension X was dropped for budgetary reasons and adds "Both shows were on shamefully low budgets. Dimension X would be running yet on the money spent for a single filmed TV hour."

In describing the function of the show's producer, Mr. Welch states: "The producer was responsible for the entire show - budget, casting, script, music, effects, etc. Most of the actual work was in selecting a story, assigning an adaptor and editing the script. I conferred with the director on casting and attended each rehearsal and broadcast." Like Mr. Weihe, Mr. Welch recalls Ray Bradbury among the writers, saying that he visited NBC in New York and "had some pleasant chats."

Asked about amusing incidents he states: "How we could do all those shows without something amusing happening, I don't know. Perhaps I have developed a protective amnesia about them."

Another perspective on the program is offered by Cici Woodward, now Van's wife but in 1955 his secretary and "Den Mother to the NBC Script Department" as follows:

Van introduced me to science fiction by playing the Dimension X recording of "Zero Hour" and "There Will Come Soft Rains" and I was promptly hooked. Came back from vacation one day and was informed by Van and Bill Welch that I was the new sf authority on the staff and was now responsible for knowing the story line for all of the Galaxy stories - period. 'Make recommendations for stories suitable for adaptation.' Gulp. Had read only the hardback Galaxy anthologies at that time but Horace Gold had sent over all the back issues for perusal, so plowed in and enjoyed the assignment hugely. It took about 3 months to go through all the magazines and

then I couldn't wait for each new edition.

Everyone who worked on X-1 loved it which is a bit of an oddity in broadcasting - usually, at the very least, one person is 'unhappy'. The only unhappy persons on the show were George and Ernie who were only sometimes told to rewrite - 'it's not good enough.' Mutter, mutter. But they both did rewrite with great grace, courtesy and verve and were generally most pleased with the end result of their work.

The NBC staff directors all loved X-1, and at one point when Fred Weihe was on vacation, three of them came in and almost begged to be allowed to direct the show...

Before getting down to the dry detail of the series and all that information, one further person should be given a say. Many of the shows were quite light and most often in these the lead was played by William Redfield. Mr. Redfield had been on radio since a Junior G-Men role on WOR in 1936. Daniel Sutter, the primary X-1 director, and Redfield had worked together often since the demise of that show.

Redfield's favorite role on these programs was in X-1 #112, "Wherever You May Be" which he recalled as being "the one based on 'I Married a Witch'". While not classifying himself as an sf fan, he reported that he "read so much" that his reading was bound to encompass the field. His favorite authors of imaginative fiction were Poe, Kafka and Saki. His assistance in straightening out many details from the first publication of this study cannot be adequately acknowledged and his recent parting leads us to the dedication above.

As in Redfield's case, other actors were frequently cast in the same kind of roles on various shows. Luis Van Rooten was the "heavy", usually alien, in the Dimension X shows and this kind of role was played, more often than not, by Kermit Murdock in the X-1 series. Reference has already been made to John Gibson as the Casper Milquetoast type. Perhaps a feature of sf which does not aid its viability (or did not aid it in those days) is the minor role of women. Most shows had greater emphasis on the sparkling-voiced (hence beautiful) female than the sf shows, but women were present, even gorgeous heroines played by Fredericka Chandler, Betty Galen and Patsy O'Shea (ignoring Joan Alexander because of her "mother" roles).

Some fans would not let the series die. WMUK in Cleveland at some point in time in the 1960s reactivated it under the title Future Tense. Judging by their performance of "A Pail of Air" (X-1 #68), it was a very creditable job but short-lived. Local actors were used but the same script and musical bridges.

Renaissance Radio hoped to rebroadcast the X-1 classics as well as produce new shows adapting good sf stories. The premiere on syndicated FM stations was on January 28, 1973 and presented "The Iron Chancellor" by Robert Silverberg from Galaxy, November, 1958. It's a cute story about a maladjusted robot who becomes a dictator to its hapless employers. The cast includes veterans from the original series. The project ended quickly but was at least the impetus, or part of it, for the rebroadcasts of 24 X-1 episodes by NBC itself, monthly, during 1974 and 1975.

X MINUS ONE LOG

4/22/55	And the Moon Be Still as Bright
4/24/55	No Contact
5/1/55	The Parade
5/8/55	Mars is Heaven!
5/15/55	Universe
5/22/55	Knock
5/29/55	The Man in the Moon
6/5/55	Perigi's Wonderful Dolls
7/7/55	The Green Hills of Earth
7/14/55	Dr. Grimshaw's Sanitorium
7/21/55	Nightmare
7/28/55	The Embassy
8/4/55	The Veldt
8/11/55	Almost Human
8/18/55	Courtesy
8/25/55	The Cold Equation
9/1/55	Shanghaied
9/8/55	The Martian Death March
9/15/55	The Castaways
9/22/55	And the Moon Be Still as Bright (R)
10/6/55	First Contact
10/20/55	Child's Play
10/27/55	Requiem
11/3/55	Hello, Tomorrow
11/10/55	The Dwellers in Silence
11/16/55	The Outer Limit
11/23/55	There Will Come Soft Rains & Zero Hour
11/30/55	Vital Factor
12/7/55	Nightfall
12/14/55	To the Future
12/21/55	Marionettes, Inc.
12/28/55	A Logic Named Joe
1/4/56	The Roads Must Roll
1/11/56	Time and Time Again
1/18/56	Perigi's Wonderful Dolls (R)
1/25/56	The Parade (R)
2/1/56	The Cave of Night
2/8/56	C-Chute
2/15/56	Skulking Permit
2/22/56	Junkyard
2/29/56	Hello, Tomorrow (R)
3/7/56	A Gun for Dinosaur
3/14/56	Tunnel Under the World
3/21/56	\$1,000 a Plate
3/28/56	A Pail of Air
4/3/56	How-2
4/10/56	Star Bright
4/17/56	Jaywalker
4/24/56	The Sense of Wonder
5/1/56	Sea Legs
5/8/56	The Seventh Order
5/15/56	Hallucination Orbit
5/22/56	The Defenders
5/29/56	Lulungameena
6/5/56	Project Mastodon
6/12/56	If You Was a Moklin
6/19/56	Project Trojan
6/26/56	Wherever You May Be
7/3/56	Mr. Costello, Hero
7/10/56	Bad Medicine
7/17/56	The Old Die Rich
7/24/56	The Stars are the Styx
7/31/56	Student Body
8/7/56	The Last Martian
8/14/56	The Snowball Effect
8/28/56	Surface Tension
9/4/56	Tunnel Under the World (R)
9/11/56	The Lifeboat Mutiny
9/26/56	The Map Makers
10/3/56	Protective Mimicry
10/10/56	Colony
10/17/56	Soldier Boy
10/24/56	Pictures Don't Lie
10/31/56	Sam, This is You
11/7/56	Appointment in Tomorrow
11/14/56	The Martian Death March (R)
11/21/56	Chain of Command
11/28/56	The Castaways (R)
12/5/56	There Will Come Soft Rains & Zero Hour (R)

12/12/56 Hostess
 12/19/56 The Reluctant Heroes
 12/26/56 Honeymoon in Hell
 1/2/57 The Moon is Green
 1/9/57 Saucer of Lonliness
 1/16/57 The Girls from Earth
 1/23/57 Open Warfare
 1/30/57 Caretaker
 2/6/57 Venus is a Man's World
 2/13/57 The Trap
 2/20/57 Field Study
 2/27/57 Real Gone
 3/6/57 The Seventh Victim
 3/13/57 The Lights on Precipice Peak
 3/20/57 Protection
 3/27/57 At the Post
 4/3/57 Martian Sam
 4/10/57 Something for Nothing
 4/17/57 The Discovery of Morniel Mathaway
 4/24/57 Man's Best Friend
 6/20/57 Inside Story
 6/27/57 The Category Inventor
 7/4/57 Skulking Permit (R)
 7/11/57 Early Model
 7/18/57 The Merchants of Venus
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 8/1/57 End as a World
 8/8/57 The Scapegoat
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DESCRIPTIVE INDEX OF X MINUS ONE

Warning: There are in circulation among collectors a number of titles ascribed to X-1 and with X-1 introductions which were never part of this series. For the most part, these shows are from Exploring Tomorrow and to aid the collector in sorting out his shows properly, reference is made later to the titles under which certain of those ET shows may be found in circulation.

1. Almost Human (8/11/55) - The same Robert Bloch story as DX 1. Lefferts scripted and the cast included Santos Ortega, Joan Allison, Jack Grimes, Guy Repp, Nat Pollen, Joe Julian and Lin Cook.

2. And the Moon Be Still as Bright (4/22/55; 9/22/55) - The same Ray Bradbury story as DX 2. Script is by Kinoy and John Larkin and Nelson Olmsted were featured players.

3. Appointment in Tomorrow (11/7/56) - Fritz Leiber's sociologically sound tale was published in Galaxy, July, 1951, and anthologized by Bleiler & Dikty in 1952. It concerns a future in which the politician-scientists and the real scientists are at loggerheads. The script was by Kinoy and the cast included Ted Osborne, Dean Lyman Olmquist, Pat Hosley, Bob Hastings, Arthur Hughes and Chas. Penman

4. At the Post (3/27/57; 8/15/57) - H.L. Gold was editor of Galaxy and his story for the October, 1953 issue is understandably included in the series. Kinoy adapted this Runyonesque tale about horse-player with a light touch, but the fantasy is not all that light in its message. No acting credits were given.

5. Bad Medicine (7/10/56) - This Robert Sheckley story was published in July, 1956 Galaxy and is in one of the Ballantine collections of his work. The story is a predictably funny one about a psychiatric machine and a homicidal Earthman who buys the Martian model by mistake. Lefferts scripted and the show stars Cliff Carpenter, Bill Griffis, Alan Manson, Joe Julian and narrator Norman Rose plays the machine.

6. C-Chute (2/8/56) - This is a war story; an earth ship is captured by chlorine-breathing aliens and a group of passengers debate whether they should fight or stay captives. It's a good yarn, written by Isaac Asimov and published in October, 1951 Galaxy. The script is by Lefferts and the cast consisted of John Gibson, Lyle Sudrow, Stan Early, Bob Hastings, Mercer McLeod, Danny Ocko with Bill McCord substituting for Fred Collins as announcer.

7. Caretaker (1/30/57) - James H. Schmitz wrote this story of a man left for many years on a alien world; he has an eerie tale to tell his relief when they arrive - about the human inhabitants and mysterious monsters. Kinoy adapted it from Galaxy, July, 1953. Featured in the cast were Ted Osborne, Bill Lipton, Mason Adams, Raymond Edward Johnson, and Betty Kane.

8. The Castaways (9/15/55; 11/28/56) - Kinoy's original play was described in DX 4. Sound effects were quite good and the cast consists of Karl Weber, Staats Cotsworth, Bob Hastings, Joe Julian, Roger De Koven, Luis Van Rooten, Leon Janney, Stan Early, and Reese Taylor.

9. The Category Inventor (6/27/57) - The story is by Arthur Sellings and appeared in Galaxy, February, 1956. It involves a future when automation is at an extreme and men seek to make new jobs for themselves. Whimsical but it presents a real problem. The show stars Nelson Olmsted and Betty Galen, Wendell Holmes, Joe Bell and Burt Cowlan are supporting actors. Kinoy scripted.

10. The Cave of Night (2/1/56) - This story by James E. Gunn was printed in Galaxy, February, 1955 and was in a "Best" anthology in 1956. In best journalistic fashion the story illustrates the world's concern when a malfunction strands the first astronaut in orbit. The political and other elements are amazingly accurate, considering that this is a pre-Sputnik story, long before Marooned. Alexander Scourby and Bob Hastings star.

11. Chain of Command (11/21/56) - Stephen Arr's story was in May, 1954 Galaxy and presents a droll account of a watchman at a secret who converses with a mutant mouse named George. George's wife is unhappy about all the traps and... The army and FBI received a well-deserved lampoon in this script by Lefferts. Featured in the cast were John McGovern, John Gibson, Wendell Holmes (in his most humorous role) and others.

12. Child's Play (10/20/55) - This William Tenn story is the same one described in DX 5, adapted by George Lefferts.

13. The Coffin Cure (11/21/57) - Alan E. Nourse sold this story to Galaxy for April, 1957 and it appeared in a late 1960s Conklin anthology. This is a lighthearted yarn about the discovery of a cure for the common cold. Kinoy scripted and players included Raymond Edward Johnson, Joe Bell, Harvey Hayes and Betty Kane.

14. The Cold Equation (8/25/55) - Tom Godwin wrote in Astounding, August, 1954, of a female stowaway on an emergency ship bound for her husband's planet and her discovery of what it means not to have enough fuel. Very well done from a Lefferts script by Court Benson and Jill Meredith.

15. Colony (10/10/56) - This story by Phillip K. Dick was published in June, 1953 Galaxy. It is a realistic account of a planet exploration which goes smoothly until objects in the ship become hostilely animate; it is very unusual. The script was by Kinoy. Fredericka Chandler, John Larkin, James Stevens, Larry Robinson, Bill Quinn, and Alan Bergman constitute the cast.

16. Courtesy (8/18/55) - Described as DX 7.

17. Death Wish (10/10/57) - Ned Lang's story was published in Galaxy, June, 1956. A ship taking a supercomputer to Mars has an accident which propels it out of the solar system - the passenger had to be consulted. William Welch scripted and Ralph Camargo, Maurice Tarplin, Walter Black and Joe Bell were the actors.

18. The Defenders (5/22/56) - Phillip K. Dick's story appeared in January, 1953 Galaxy and in an anthology or two. The East and West make war above ground with robots while the human remnants direct the action from below...or do they really? Lefferts did the adaptation, and the cast included Lydia Bruce, Warren Parker, Grant Richards, Mike Ingram and Stan Early.

19. The Discovery of Morniel Mathaway (4/17/57) - William Tenn's story was published in October, 1955 Galaxy and in his collection THE HUMAN ANGLE. A writer teams up with an egotistical Greenwich Village artist and endures his rantings so they can shoplift together; then a man from the future "discovers" the artist. Kinoy's script was performed by Leon Janney, Guy Repp, Wendell Holmes, and Les Damon.

20. Dr. Grimshaw's Sanitorium (7/14/55) - This is the same Fletcher Pratt story, adapted by George Lefferts, as described in DX 9.

21. Double Dare (12/19/57) - Robert Silverberg's story was published in November, 1956 Galaxy and reprinted in FIFTH GALAXY READER. Earth and another world are engaged in a dispute concerning which has the best technology. Two Earth scientists are on that planet to duplicate anything the aliens can make, and an alien team is on Earth for the same purpose. William Welch adapted and Ralph Camargo, Ivor Francis, Michael Ingram and Harvey Hayes are the actors.

22. Drop Dead (8/22/57) - Clifford Simak's story was published in Galaxy, July, 1956. A spaceship from Earth lands on the craziest planet ever - just one weird lifeform and something for it to eat. Production techniques are less than par on this one. Kinoy scripted and Lawson Zerbe, Ralph Camargo and Joe Bell are the cast.

23. The Dwellers in Silence (11/10/55) - The same Ray Bradbury story, adapted by Lefferts, as DX 10. Anne Seymour, Karl Weber, Ted Osborne, Richard Hamilton, Edwin Jerome, and Stan Early are the cast.

24. Early Model (7/11/57) - A scout to a remote planet is supposed to wear a Protek, a bulky device which isolates its wearer from the environment. The first encounters with natives while wearing this early model are amusing. Robert Shecley's yarn was printed in August, 1956 Galaxy and in a paperback collection. Kinoy adapted the story and the cast was Bob Hastings, Joe Bell, and, for their British accents, Anthony Campbell Cooper and Alistair Duncan.

25. The Embassy (7/28/55) - see DX 11

26. End as a World (8/1/57) - This story by F.L. Wallace makes a better short story than script but Kinoy pads the idea while making it as fast-paced as possible. The title tells it all. It was first in September, 1955 Galaxy and then in FIFTH GALAXY READER. The cast included Jack Grimes, Larry Robinson, Peter Fernandez and Alice Yorman.

27. Field Study (2/20/57) - Peter Phillips' tale of a mysterious doctor from another world was in Galaxy, April, 1951. A writer named Jack C. Wilson who later worked on Theatre Five adapted it. The actors were Terri Keane, Les Damon, Santos Ortega, Alfred Shirley and Kermit Murdock.

28. First Contact (10/6/55) - The Leinster story adapted by Rodman as described in DX 12. Actors were Wendell Holmes, Bob Hastings, Clark Gordon, William Malley and Stan Early.

29. The Girls from Earth (1/16/57) - This is the story of a couple of con-men on Mars who claim to be able to supply colonists with beautiful women from Earth as brides. Frank M. Robinson's story was published in February, 1952 Galaxy and adapted by Lefferts. The cast included Mandell Kramer, Bob Hastings, John Gibson, Jim Stevens and Dick Hamilton.

30. Gray Flannel Armor (1/9/58) - The series closed with this low-key Robert Sheckley piece from November, 1957 Galaxy concerning an ad man who finds "romance services" in cut-throat competition in the big city. William Welch adapted and William Redfield starred, supported by Guy Repp, Abby Lewis, Pat Hosley, Betty Galen and Freddie Chandler.

31. The Green Hills of Earth (7/7/55) - The same Heinlein-Kinoy story as DX 14. Ken Williams, Nelson Olmsted and Bill Griffis head the cast. The acting is very good and the show has adaptations of the songs, "Hear the Jets", "The Grand Canal" and the title song arranged and sung by Tom Glazer again, but without backup other than his own.

32. A Gun for Dinosaur (3/7/56) - L. Sprague De-Camp's story of a dino hunt in the past was published in Galaxy, March, 1956. Quite an interesting yarn, well adapted by Kinoy and acted by Alistair Duncan, John Gibson, Donald Buka, Warren Parker, Alan Hewett with Wendell Holmes as the "heavy".

33. Hallucination Orbit (5/15/56) - J.T. McIntosh wrote a story of a spaceman orbiting Pluto and seeing things. It appeared in January, 1952 Galaxy and was adapted by Kinoy. William Redfield starred, supported by John Larkin, Vera Allen, John Moore, Terri Keane, Dick Hamilton and Hope Risman.

34. The Haunted Corpse (7/25/57; 12/12/57) - The army is assigned to protect a secret project, an invention which transposes personalities. Fred Pohl's clever and humorous story is ably presented from a Welch script by Edgar Stehli, Walter Black, Dean Lymon Olmquist and Lydia Bruce. The story appeared in January, 1957 Galaxy and is probably still in print in a Pohl collection.

35. Hello, Tomorrow (11/3/55; 2/29/56) - The same Lefferts script as DX 14 but in this version the players are John Larkin and Jan Miner.

36. Honeymoon in Hell (12/26/56) - With the world on the brink of war according to a supercomputer, the sudden drop in male births results in a couple being sent on a honeymoon on the moon. Fred Brown is a master of such light puzzles and this fine lark was published in November, 1950 Galaxy. Lefferts scripted; Bill Redfield and Wilma Cure star, assisted by Wendell Holmes, Charles Penman, Leon Janney, Roger De Koven, and Jack Grimes.

37. Hostess (12/12/56) - A six-legged, near-immortal ambassador is given lodging with an Earth couple and seems to be studying them...but it works both ways. Isaac Asimov's intriguing tale appeared in May, 1951 Galaxy. Terri Keane, Les Damon and Kermit Murdock perform Kinoy's script. [Miss Keane was a regular on the show but also starred on Life can be Beautiful and the prophetically-named The Second Mrs. Burton.]

38. How-2 (4/3/56) - A do-it-yourself fan orders a dog kit but ends up with a robot putterer which leads to amazing and amusing results. This fine yarn by Cliff Simak appeared in November, 1954 Galaxy and in some out-of-print paperback anthos. Welch scripted as related before. The cast was Alan Bunce, Anne Seymour, Les Damon, Joe Bell, Jane Bruce, Santos Ortega and Ben Grauer.

39. If You Was a Moklin (6/12/56) - This is a folksy account, written by Murray Leinster, of an outpost on a planet full of natives with uncanny imitative abilities...with respect to their offspring. The light tale appeared in September, 1951 Galaxy and was adapted by Kinoy. Joe Julian, Patricia Weil, Karl Weber, and Ralph Camargo head the cast.

40. Inside Story (6/20/57) - A reporter is interested in getting the inside story on a "leper colony" on Druro where victims of Nelly fever were impounded. Richard Wilson's tale appeared in the June, 1955 Galaxy. Kinoy adapted it and it was performed by Bob Hastings, Leon Janney, Ralph Bell, Dick Hamilton, Edwin Cooper and Pat Hosley.

41. Jaywalker (4/17/56) - This Ross Rocklynne story begins with a rocket pilot and his wife breaking up because of the dangers in his moon flights and then he has to contend with her as a "jaywalker", i.e., someone in space who, because of a physical condition (here, pregnancy) has to have the ship's routine changed. The Lefferts script from the December, 1950 Galaxy story was performed by Bob Hastings, Terri Keane, R.E. Johnson and Connie Leinke.

42. Junkyard (2/22/56) - A galactic survey ship finds a lot of discarded alien machine parts on a low grade world, then prepared to take off but the crew has forgotten how to run the ship. A good mystery by Cliff Simak in the May, 1953 Galaxy is adapted by Lefferts. The production features a fine drunk scene by Jack Orrison as "Bat-ears" Brady as well as John Larkin, Bob Hastings, Mercer McLeod and Stan Early.

43. Knock (5/22/55) - The same Brown-Kinoy story as DX 16, this time performed by Alexander Scourby, Laurie March but still featuring Luis Van Rooten as the alien.

44. The Last Martian (8/7/56) - Fred Brown's story was in the first issue of Galaxy (October, 1950) and concerns a newspaperman's investigation of a man claiming to be a Martian somehow placed in a human body. It was collected in HONEYMOON IN HELL. The adaptation was by Lefferts, and the cast included Mandel Kramer, Elliot Reed, Santos Ortega, Ralph Bell, John McGovern and Pat Weil.

45. The Lifeboat Mutiny (9/11/56) - Robert Sheckley's story from the April, 1955 Galaxy involves two contractors charged with preliminary planet surveys, who buy a second-hand ship. It turns out to be a thinking lifeboat from a cruiser in a war between extinct races long before. The consequences are hilarious. Leon Janney, Mandel Kramer, William Redfield and John McGovern handle Kinoy's script well, I think.

46. The Light (10/24/57) - Poul Anderson's story was published in March, 1957 Galaxy and a Conklin antho. A crewman on the first moon trip recounts in flashbacks the mystery of that voyage with a surprise ending. Bill Welch did the script and the stars are Karl Weber, David Kurman, Bob Hastings.

47. The Lights on Precipice Peak (3/13/57) - Mountain climbers see red glows up a glacier and investigate the aliens who cause them. Stephen Tall's story was in Galaxy in October, 1955 and Ernest Kinoy made an interesting adaptation. The cast included Jim Boles, Joe Helgeson, Ted Osborne and Court Benson.

48. A Logic Named Joe (12/28/55) - The same Leinster-Ross story described in DX 18. The cast included Mandel Kramer, Wendell Holmes, Guy Repp, Bill Zuckert, Bob Hastings and Joe Julian.

49. Lulu (10/31/57) - Cliff Simak's tall tale was published in Galaxy for June, 1957 and in a collection of his stories. This farce records the plight of 3 spacemen whose computer-run ship falls in love and decides to elope with them. Bill Redfield heads the cast and one presumes Welch scripted.

50. Lulungameena (5/29/56) - Gordon R. Dickson tells a realistic tale of personalities in the galaxy on a "clearing house" world in January 1954 Galaxy. Lefferts adapted and a fine cast includes Ralph Camargo, Ned Wever, Jack Grimes, Bob Hastings and Kermit Murdock as an alien.

51. The Man in the Moon (5/29/55) - The same original Lefferts script described in DX 20. The show was performed by Louis Van Rooten, Santos Ortega, Ross Martin, Sidney Smith, Bob Hague, Joe DeSantis and Ed Lattimer.

52. Man's Best Friend (4/24/57) - Evelyn Smith's whimsical and satirical tale of politics 800 years from now is quite good and may even be better in this Kinoy adaptation than when it appeared in April, 1955 Galaxy. The cast included William Redfield, Wendell Holmes, Santos Ortega, Leona Powers, R.E. Johnson and Bob Hastings.

53. The Map Makers (9/26/56) - Aboard an interstellar ship a crisis occurs when a human computer dies. Fred Pohl's scientific fiction story appeared in July, 1955 Galaxy and in collections of his tales. Kinoy's script is performed by John Larkin, Ed Prentiss, Bob Hastings, Tom Collins and Dick Hamilton among others.

54. Marionettes, Inc. (12/21/55) - This is the same Bradbury-Lefferts work as in DX 21. The actors were Les Damon, Dick Hamilton, Carl Swenson, Ted Getz, Arthur Cole, Bob Hastings, Freddie Chandler and Ginger Jones.

55. Mars is Heaven! (5/8/55) - The same Bradbury-Kinoy story as in DX 22. Players were Wendell Holmes as Captain Black, Peter Kapell, Bill Zuckert, Bill Lipton, Margaret Curlen (fine job), Bill Griffis (likewise), Ken Williams, Ethel Everett and Edwin Jerome.

56. The Martian Death March (9/8/55; 11/14/56) - Kinoy's original as in DX 24. The cast was Ralph Bell, David Seffer, Dick Hamilton, Roger DeKoven and Lawrence Kerr.

57. Martian Sam (4/3/57) - a light Kinoy original about the last-place baseball team and their new playboy owner who, to cover embarrassment among his rocket-set friends, hires a new player - an unbeatable Martian.

58. The Merchants of Venus (7/18/57) - The story by A.H. Phelps, Jr. in March, 1954 Galaxy poses the problem: how to find colonists who will stay on Venus. The psychologists and ad-men fail, then along comes an historian-turned-barfly. Kinoy scripted and the cast consisted of Jackson Beck, Bernard Lenrow, Jarred Reed, Joe Julian and Ted Osborne.

59. Mr. Costello, Hero (7/3/56) - This is a psychological, allegorical tale by Ted Sturgeon about the sinister man of the title and his contagious effects on the people about him. Besides Galaxy for December, 1953 it may be found in a Pohl antho and Sturgeon's collection A TOUCH OF STRANGE. Lefferts scripted and the cast was Wendell Holmes, Mandel Kramer, Bob Hastings, Joe DeSantis, Terri Keane, James Stephens and R.E. Johnson.

60. The Moon is Green (1/2/57) - A wanderer in the world after a nuclear war tries to lure a normal girl hidden inside a shelter to come out. Fritz Leiber's story appeared in the April, 1952 Galaxy and anthologies. Joyce Gordon, Bill Lippton and Ian Martin (with Frank Milano as the cat) performed the Lefferts script.

61. The Native Problem (9/26/57) - Rbert Sheckley's problem is that a hermit uses a faster-than-light drive to reach a remote world where he is later discovered by an expedition from Earth launched before his birth and invention of the FTL drive. They insist he is a native. Bill Redfield starred and Welch scripted from the original in the December, 1956 Galaxy.

62. Nightfall (12/7/55) - The same Asimov-Kinoy story as in DX 25 performed here by Wendell Holmes, John Larkin, Santos Ortega, Mercer McLeod, Alan Collins, Bob Hastings and Roy Fent with narration by Floyd Mack.

63. Nightmare (7/21/55) - The same original Lefferts script as in DX 26 but featuring John Gibson, Joyce Gordon, Luis Van Rooten, Joe Julian and Santos Ortega.

64. No Contact (4/24/55) - The same Lefferts story as in DX 27 with Luis Van Rooten, Donald Buka, Wendell Holmes, and Bill Griffis.

65. The Old Die Rich (7/17/56; 9/12/57) - H.L. Gold published this mystery of his own creation in March, 1953 Galaxy and Kinoy dramatized it well. The question posed is why there should be so many old people found starved to death but with fat bank accounts. Featured in the cast were Jim Boles, Jan Miner, Bill Zuckert, Guy Repp, Wendell Holmes, and Ralph Camargo.

66. Open Warfare (1/23/57) - James Gunn's homey story of golfers and robots was published in the May, 1954 Galaxy. It is a light tale about a guy who encounters a perfect golfer. The stars working from the Kinoy script were Jack Grimes, Larry Haines and Wendell Holmes.

67. The Outer Limit (11/16/55) - The same Doar-Kinoy piece as in DX 28. Actors were Joe Julian, Wendell Holmes, Joe DeSantis, Bob Hastings, James Dukas, and Freddie Chandler.

68. A Pail of Air (3/28/56) - A boy narrates this tale of a cold, almost airless Earth (pulled away from the sun by a comet when he was an infant) and of the life his family lives in the "nest" until something moves out of the supposedly dead world. Fritz Leiber's story has appeared in the December, 1951 Galaxy and as the title story in a Ballantine collection. Lefferts' script is performed by Ronnie Liss, Pamela Fitzmorris, Dick Hamilton and Joe De Santis.

69. The Parade (5/1/55; 1/25/56) - a rebroadcast of the DX 29 show featuring Joe Curten, Berry Kroeger, and Alex Scourby.

70. Perigi's Wonderful Dolls (6/5/55; 1/18/56) - the same Lefferts play as DX 31 with Les Damon, Joan and Denise Alexander, Joe DeSantis and Leon Janney.

71. Pictures Don't Lie (10/24/56) - An intriguing tale of interplanetary contact told by a reporter who follows the story of a radio decoding expert's first deciphering interstellar signals, then:communication. The ending is superb, a classic in the gimmick line of sf. Katherine MacLean's story was published in August, 1951 Galaxy and reprinted in at least two paperback anthos. Kinoy scripted and Joe DeSantis, John Gibson, Sam Grey, and Dick Hamilton perform.

72. Point of Departure (10/17/57) - Vaughn Shelton (a pseudonym or one-shot author) wrote the story which was published in April, 1956 Galaxy. It was adapted by Kinoy and the show featured Dean Lyman Olmquist, Ron Dawson and Jim Stephens. The story concerned discovery of ancient writings, the Poseidon Tablets, containing formulas for atomic energy and rocket travel.

73. Prime Difference - Alan E. Nourse tells a lighter tale about android substitutes than X-1 #54. It appeared in Galaxy, June, 1957. No credits.

74. Project Mastodon (6

73. Prime Difference (1/2/58) - Alan E. Nourse tells a lighter tale about android substitutes than X-1 #54. It appeared in Galaxy for June, 1957 but there are no other show credits.

74. Project Mastodon (6/5/56) - This story involves time travel and the concept of establishing a colony in prehistoric America. Cliff Simak's tale appeared in March, 1955 Galaxy and was adapted by Kinoy. The cast included Floyd Mack, Dick Hamilton, Charles Penman, R.E. Johnson, Frank Maxwell, Bob Hastings, John Larkin and Joe Julian.

75. Project Trojan (6/19/56) - This was an original and very good script by Ernest Kinoy (inspired by an editorial in Galaxy) which relates to the World War II scheme of the British to fool the Nazis with a secret weapon based on an idea in an sf magazine. The show is well done and funny. The cast was Berford Hampton, Alistair Duncan, Ivor Francis, Alfred Shirley, Bill Quinn, and narrated by Alfred Isliff.

76. Protection (3/20/57) - From Galaxy, April, 1956 comes this fascinating and droll fantasy about a man who accidentally acquires an alien protector, one who knows every disaster in the world before it happens. Unfortunately, some ultradimensional disasters looking for a place to happen are attracted by this anomaly. Robert Sheckley is the author and Kinoy the scripter. Bill Redfield, Bill Keane and Elliott Reed play for laughs.

77. Protective Mimicry (10/3/56) - Algis Budrys' story was published in February, 1953 Galaxy and elsewhere. It is a light tale of a search for the source of a perfect counterfeit for uncounterfeitable money and contains some intriguing twists and turns. Mandel Kramer, Terri Keane, Charles Penman, Dick Hamilton and Wendell Holmes perform the script by Kinoy.

78. Real Gone (2/27/57) - Kinoy wrote a original about a "hep cat" and his slant on an artist who produces amazing miniature statuary. It serves as a showcase for then popular jazz dj, Al "Jazzbo" Collins, supported by John Baragray, John McGovern and Harold Huber.

79. The Reluctant Heroes (12/19/56) - An interesting, realistic saga about the moon base staff, Frank Robinson's story appeared in January, 1951 Galaxy and the Ace antho MEN ON THE MOON. The Kinoy script is performed by Mandel Kramer, Jim Grauman, Bob Hastings, Dick Hamilton, and Jim Stephens.

80. Requiem (10/27/55) - The Heinlein-Kinoy piece as in DX 35 with Joe DeSantis, Jim Boles, John McGovern, and Jack Orrison.

81. The Roads Must Roll (1/4/56) - This is the same Heinlein-Kinoy show as in DX 36.

82. Sam, This is You (10/31/56) - This is a whimsical story of a telephone repairman who gets a phone call from himself in the next week. Murray Leinster's story was published in the May, 1955 Galaxy and in his collection TWISTS IN TIME. Larry Haines and Pat Hosley star.

83. Saucer of Loneliness (1/9/57; 9/5/57) - Ted Sturgeon tells a sentimental tale about a girl who was contacted by a flying saucer but refuses to tell what it said to her. It first appeared in February, 1953 Galaxy and was reprinted in the collection E PLURIBUS UNICORN. Elaine Ross starred and Nat Polen, Bill Keane, Jock McGregor, Mandel Kramer and Wendell Holmes support her performance of the Lefferts script.

84. The Scapegoat (8/8/57) - An alien disguised as an old man is rescued by a reporter from thugs and proceeds to sponge off him; then strange things happen. The story by Richard Maples was published in June, 1956 Galaxy. Kinoy scripted and Karl Weber, Wendell Holmes, Jane Aymar, Bobby Alford, Guy Repp and Roger De Koven are the actors.

85. Sea Legs (5/1/56) - Frank Quattrocchi's story was published in the November, 1951 Galaxy and concerns a colonist heading for Earth after 16 years in space. He finds the planet not to his liking... or that of others. The script by Lefferts is performed by Bill Redfield, James Stephens, Stan Early, Charles Perman, James Dukas, Dick Hamilton, Jack Orrison, Jack Grimes, Craig MacDonald, Ralph Bell, Kermit Murdock and Fredericka Chandler.

86. The Sense of Wonder (4/24/56) - Milton Lesser's tale of a spaceship "universe" appeared in September, 1951 Galaxy and explores different aspects of the same situation treated in Universe (DX #41). James Bunce, Bill Quinn, Edwin Jerome, Vera Allen, Rita Lloyd and Joe DeSantis act from the Lefferts script.

87. The Seventh Order (5/8/56) - Jerry Sohl's tale appeared in Galaxy, March, 1952 and was adapted by Lefferts. The story begins on a small college campus when a blue robot tells a faculty member that he has landed a spaceship to study Earth for occupation. The cast consisted of James Monks, Nelson Olmsted, Kate Wilkinson, James Rafferty, Dick Hamilton, Reese Taylor, Jim Stephens, Bob Hastings, Wayne Chapel and W.W. Chaplin.

88. The Seventh Victim (3/6/57) - This is Robert Sheckley's satire of a future in which wars are eliminated by channeling violence into a game of permissive murder; the story was rewritten in the 1960s as "The Tenth Victim" for a movie of the same name. The story was published in Galaxy for April, 1953 and adapted by Kinoy. Lawson Zerbe, Terri Keane, Frank Maxwell, Ian Martin and Arthur Hughes constitute the cast.

89. Shanghaied (9/1/55) - This is the same Kinoy script as DX 37 performed by Lyle Sudrow, Luis Van Rooten, Jack Tarpley, Jack Grimes, Jim Dukas, Ross Martin, Bob Dryden, Sid Raymond and Ivor Francis.

90. Shocktroop (11/28/57) - Daniel F. Galouye's story appeared in June, 1957 Galaxy and was adapted as effective melodrama by Lefferts. Aliens of microscopic size conquer macroorganisms, this time a human but what a human! Bernard Lenrow, Edwin Cooper, John Thomas and Ralph Camargo star.

91. Skulking Permit (2/15/56; 7/4/57) - Another fun yarn by Robert Sheckley, first published in Galaxy, December, 1954. It deals with the inhabitants of a planet who change their way of life to impress Earth with how Earth-like they are; in fact, they have no crime or vices but must hide this "defect". The adaptation is by Kinoy and the cast included Dick Hamilton, Wendell Holmes, Joe DeSantis, Joe Bolland, Alan Hewitt, Bill Quinn, Mandel Kramer, and Ruby Dee.

92. The Snowball Effect (8/14/56) - Katherine MacLean's sociologists' nightmare was published in September, 1952 Galaxy, an antho, and her collection THE DIPLOIDS. The script by Kinoy concerns an academicians attempt to justify his department's continuation by practical application of something which had better be left to theory. The show featured Ted Osborne, Wendell Holmes, Warren Parker, Arthur Glum, Mary Patton, Patsy O'Shea and Peggy Allenby.

93. Soldier Boy (10/17/56) - Michael Shaara wrote this tale of army life after 500 years of peace in the galaxy when aliens from the adjacent one attack. Kinoy adapted the July, 1953 Galaxy story and Larry Haines, Ralph Bell, Alan Hewitt, Bob Hastings, Wendell Holmes and Kermit Murdock performed it.

94. Something for Nothing (4/10/57) - Robert Sheckley wrote this whimsical tale about a loafer who finds a "wishing machine" which provides everything he wants...and he has to keep the rightful owner from reclaiming it. It was published in the Galaxy for June, 1954 and in a Sheckley collection. The script was by Kinoy, performed by Joe Julian, Danny Ocko, Jock MacGregor, John Gibson, Wendell Holmes, Ralph Bell and Karen Forbes.

95. Star Bright (4/10/56) - Mark Clifton's story of a little girl who is the vanguard of a new homo sapiens superior appeared in June, 1952 Galaxy and was adapted by Lefferts. The cast consisted of Sarah Thussel, Lawson Zerbe, Bill Quinn, Billy Harris, Kate Wilkinson, and Ralph Bell.

96. The Stars are the Styx (7/24/56) - Ted Sturgeon's story (erroneously credited on the air to H.L. Gold) was published in Galaxy's first issue, October, 1950. It concerns the thread of human lives on a space station above the earth, embarkation point for hazardous trips to the colonies. Kinoy adapted and the cast included Craig MacDonald, Patsy O'Shea, Dick Hamilton, Charlotte Manson and Bob Hastings.

97. Student Body (7/31/56) - F.L. Wallace's story was published in March, 1953 Galaxy and reprinted in at least two anthos. It is an interesting tale of a most puzzling life form discovered by an exploration team and is well scripted by Kinoy. The actors were John Radee, Bob Hastings, Kate Wilkinson, Jim Stephens, Charles Carou and M.E. Joels.

98. Surface Tension (8/28/56) - This story by James Blish first appeared in August, 1952 Galaxy. Scientists have discovered that the sun will nova in 2 weeks and East and West must pool efforts to preserve the race microscopically. Lefferts well-packed script does justice to this good novella. Featured in the cast were Luis Van Rooten, Danny Ocko, Lawson Zerbe, Larry Haines, Mason Adams, Jim Stephens and Bob Hastings.

99. Target One (12/26/57) - Time travellers return to the past to assassinate a man to avert the hell of the future, but.... Fred Pohl's story was first published in April, 1955 Galaxy and reprinted in his collection ALTERNATING CURRENTS. Lefferts scripted and Joe Bell, Frank Silvera, D.L. Olmquist, Alan Collins, Guy Repp and Charles Webster performed it.

100. There Will Come Soft Rains and Zero Hour. (12/5/56) - These two Bradbury-Lefferts plays are as described in DX 38. Norman Rose read the first short piece as before, and the cast of "Zero Hour" included Nina Rieter, David Seffer, Peggy Luman, Les Damon, Rolly Bester, Bob Hastings and John Larzin.

101. \$1,000 A Plate (3/21/56) - Jack McKenty's story concerns an observatory on Mars which has a problem - how to persuade the Las Vegas-like community to stop shooting fireworks for the tourists which fog the photographic plates. Published in October, 1954 Galaxy and reprinted in the FIFTH GALAXY READER, it was adapted by Kinoy and starred Bob Hastings, Carl Swenson, Mandel Kramer, Mercer McLeod, Alan Hewitt and Ralph Bell.

102. Time and Time Again (1/11/56) - This is the same Piper-Kinoy show as in DX 39. The players are Jack Grimes, Peter Fernandez, Joe DeSantis, Joe Bell, Clark Gordon, Herm Dinken, Dick Hamilton, and James Dukas.

103. To the Future (12/14/55) - This is the same Bradbury-Kinoy show as in DX 40.

104. The Trap (2/13/57) - A couple of drunken hunters come across an alien machine in the woods and the listener gets an alien viewpoint as well. This excellent lark by Robert Sheckley was printed in February, 1956 Galaxy and in one of his collections. The script by Kinoy is delightfully interpreted by Donald Buka, Ralph Bell and Bill Redfield.

105. Tsylvania (9/19/57) - In a future society of perfection and perfect psychological stability, a criminal suddenly appears...and he has been planted. It's an interesting tale by James Gunn and was printed in March, 1956 Galaxy and in his collection FUTURE IMPERFECT. Walter Black, David Ross, Adele Ronson and Guy Repp perform the Lefferts script.

106. Tunnel Under the World (3/14/56; 9/4/56) - One of the best sf mysteries, Fred Pohl's story appeared in January, 1955 Galaxy and his collection ALTERNATING CURRENTS. June 15 keeps repeating for a man, each time a little differently. The script is by Lefferts and the cast included Norman Rose, D.L. Olmquist, Amy Sedell, Elaine Ross, Bob Hastings, Ken Raffitte and Larry Haines.

107. Universe (5/15/55) - This is the same excellent Heinlein-Lefferts piece as in DX 41. Actors were Donald Buka, Peter Kapell, Bill Griffis, Abby Lewis, Edgar Stehli, Jason Johnson, John Seymour, and Ian Martin.

108. The Veldt (8/4/55) - This is the same Bradbury-Kinoy story as in DX 43. The actors are Mary Patterson, Bill Quinn, David Pfeoffer, Beverly Lunsford, Charles Penman and John Larkin.

109. Venus is a Man's World (2/6/57) - William Tenn wrote this chapter on the battle of the sexes which postulates a matriarchal Earth and Venus colony of male mavericks. A young boy travelling there relates this tale of a love affair between his older sister and a Venusian stowaway. It was published in July, 1951 Galaxy, reprinted in the collection THE SQUARE ROOT OF MAN. The script was by Arthur Small (at last report, with Voice of America) and was performed by Dennis Bellabio, Bob Hague, Jarianne Raphael, John Gibson, and Freddie Chandler.

110. Vital Factor (11/30/55) - See DX 44

111. Volpla (8/29/57) - Wyman Guin's story from May, 1956 Galaxy is a fantasy about biological constructs whose creator tells them they are from another world. The sentimental tale also appeared in the THIRD GALAXY READER and a Conklin antho. Kinoy scripted and Nelson Olmsted starred.

112. Wherever You May Be (6/26/56) - A runaway girl cannot be shaken off by a guy who gave her a ride and, since he believes she is a witch, he really wants to shake her. Kinoy adapted James Gunn's story from May, 1953 Galaxy which also appeared in THIRD GALAXY READER. William Redfield and Patsy O'Shea starred, supported by Jack Orrison.

113. A Wind is Rising (10/3/57) - This is Robert Sheckley's only unfunny story on the series; it is an action story of colonists on a very windy planet and appeared in July, 1957 Galaxy, THIRD GALAXY READER, and a Sheckley collection. Lefferts adapted and the actors were Les Damon, Burt Cowlan, and Bill Griffis.

EXPLORING TOMORROW: Mutual, the first, is also last

The evening before a rerun of "The Haunted Corpse" on X-1, the fourth-from-last program of the series, a new all-sf show premiered on the Mutual Broadcasting System 7-1/2 years after its first venture into the field with 2000 Plus.

Exploring Tomorrow was a 25-minute program following the 8 p.m. news on Wednesdays and Fridays. It replaced Gangbusters and Counterspy, respectively, beginning on December 11, 1957 and was in turn bumped after June 13, 1958 by The World Today.

To an electronic surge of sound the announcer began: "Now, step into the incredible, amazing future...as we go 'EXPLORING TOMORROW' (dramatic music)...and now here is your guide to these adventures of the mind, the editor of Astounding Science Fiction, John Campbell, Jr."

The producer and director was Sanford Marshall, and the series was impressively sponsored by Ex-Lax, Kraft Foods, L&M Cigarettes and The Reader's Digest.

The following material appeared in some issue of Astounding in the early part of 1958:

EXPLORING TOMORROW - The First Science Fiction radio show of science-fictioneers, by science-fictioneers, and for science-fictioneers - real science fiction, for a change! is now being presented on Mutual Network...[details as above]

Narrated by John W. Campbell, Jr. Scripts have been done by Randall Garrett, Gordon Dickson, Robert Silverberg - the program is 1958-model science fiction on the air - not 1930s style BEM's and ray-guns-cum-spaceships.

By letter dated January 12, 1970 Mr. Campbell furnished some random comments on the show which should be of interest:

The "Exploring Tomorrow" shows were not, actually, connected with my magazine = Street & Smith [publishers of Astounding] had no financial interest in the show whatever. Sandy Marshall, who produced the show, had simply asked me to act more or less as editor and emcee of the show; naturally, I picked stories I liked. And understandably, they were stories from my magazine; they were in the magazine because I'd liked them, of course.

Any tape with the "Exploring Tomorrow" show on it will have my fairly recognizable voice; I never emceed any other radio show. Therefore, any tape with my voice on it has to be an "Exploring Tomorrow" show...One other identifying key: we used as a theme song in the introduction and post-commercial breaks "As Time Goes By". If that's on the tape, my voice should be, too.

The idea for the show was Sandy Marshall's - strictly as a producer. He liked science fiction, but wasn't competent to judge sf for science fiction values - and was wise enough to recognize his own limitation. That's why he got me to cooperate with him.

I gave an introduction, and a commentary "between the acts" on each show; the commentaries were designed to act as bridges between parts of the show and save time otherwise needed for scene-setting action...

Note to collectors: There are a number (possibly 16 or so) of shows in tape collectors' hands which are supposed to be X-1 shows; they have the X-1 intro and sign-off. Each of these shows is an Exploring Tomorrow because of the two keys Mr. Campbell mentioned above- his voice and the "As Time Goes By" music against which a closing commentary is given.

DESCRIPTIVE INDEX OF EXPLORING TOMORROW

In this section, lacking network records, there is listed the known Exploring Tomorrow shows by their common or trading title. Usually titles were not given on the show.

1. The Convict - An escaped convict steals a spaceship and flies to Earth to escape his cold prison planet, Mars. However, the ship crashed in the worst blizzard the North has known and he is frozen to death.

2. Country Boy - a boy from Montana comes to New York where he meets a girl who robs him. He becomes a cop in order to catch and rehabilitate her.

3. Desert Object [sometimes known as The Alien or Nago] - a ball-like alien lands near a remote gas station in the desert and uses one word, "Nago". People who come into contact with it behave quite strangely. Gordon Dickson recalls writing this as "Nago".

4. Dreams - a man named Bedford has dreams of the future which will follow an atomic war.

5. The Escape - This was written by Mr. Campbell under his pseudonym Don A. Stuart and was published in Astounding, May, 1935. His description was "Girl assigned by genetics board to marry one man, thinks she's in love with young artist who isn't her type, actually. Winds up marrying the genetic board's selection."

6. First Contact - This story is by Murray Leinster (as noted in DX 12). The script is a different approach which gains much from Mr. Campbell's commentary. Lon Clark and Lawson Zerbe starred.

7. First Men on the Moon - This was "The Moon is New" by Robert Silverberg, first published in Future SF #42 (April, 1959) under his pseudonym, David Osborne. An American lands on the moon and finds the Russians are already there...but in trouble.

8/ Flashback - While awaiting the birth of his first child, a man dreams of participating in a future war...as his son.

9. Gift - A man falls in love with a woman from the future just before his death in a car accident. She knew it would happen and came back to give him some happiness in his final moments since his deeds had been of great significance to her world.

10. How Big is a Man - A man and a wolf hunt down an alien invader.

11. The Last Doctor - in the disease-free future, a girl seeks out the last doctor when her sister falls ill. He is encouraged when the girl dies.

12. Liar - This story is by Isaac Asimov and was first published in May, 1941 Astounding and reprinted in his collection I, ROBOT. A telepathic robot evokes some clever comments on the consequences of using any such thing. The good Doctor A's material was well adapted.

13. Look Out! Duck! - This story by Randall Garrett (as David Gordon) was published in Astounding, September, 1957. Mr. Campbell said: "One of the best of the shows...due to a breakdown, they had to hatch 5,000 fertile duck eggs in an interstellar freighter - and the ducklings need a 1.5 g gravity to develop properly.

14. Made in Avack - Based on "War Game" by Phillip K. Dick, published in Galaxy, December 1959 and reprinted in his collection THE PRESERVING MACHINE the script might have been by Silverberg. An earth crew returns from the named planet and is interrogated by a psychologist from Customs - he is disturbed about the toys they bring back from the world that Earth has just beaten in a war.

15. Mimic - a man visits his sister after five years in space, but it develops that he has been possessed by an alien being.

16. The Mutant(s) - a mutant who can project images leaves a hospital to try to lead a normal life.

17. The Martian Queen - This story is "Sound Decision" by Randall Garrett and Robert Silverberg and was published in October, 1956 Astounding. A spaceliner is returning to Earth when an engine-room explosion throws it into collision course with Earth.

18. Overpopulation (also known as Solution Impossible) - This story is "No Way Out" by Robert Silverberg published in February, 1958 Astounding. The show was broadcast in March, 1958 and starred George Petrie and Sam Gray. The government of Earth tries to convince an ambassador from a former colony that they must accept more emigrants from the overcrowded home planet.

19. Planet of Geniuses - This story is "Genius" by Poul Anderson from the December, 1948 Astounding. A military representative from the Galactic Empire and a scientist visit a backward planet where Empire scientists have been experimentally creating a race of geniuses.

20. The Secret - This is "With All the Trappings" by Randall Garrett, which was published in the November, 1956 Astounding and is a report of an FBI agent's trip to a very secret government installation to uncover a foreign spy.

21. Stowaway - A scientist is discovered aboard the first spaceship to the Moon as a stowaway; he had some peculiar plans.

22. Telepaths - This is a story by Gordon Dickson about two telepaths who get on each other's nerves.

23. Time Heals - This story by Poul Anderson appeared in October, 1948 Astounding. A man is frozen until a later year when he can be cured; and when he is unfrozen, he has to be refrozen because he has a different problem in that society.

24. Time Traveller - Actually, "Meddler's Moon" is by George O. Smith and was published in September, 1947 Astounding. A man comes back in time to assure that his grandmother marries his grandfather. The show is the funniest of the series.

25. The Trouble with Robots - a dictator surrounds himself with a robot protective device, but the trouble with robots soon becomes apparent to the benefit of his enemies. The program features Larry Haines and Don Douglas.

26. Venus' Diamond Mountain - also known as Inferiority. Strange tale about an explorer who takes a great man's son back to a challenging place to learn a lesson.

27. Vincent Deem - 1997 - also known as The Man from the Past - Sari Childs rents a room to a strange man; his clothes seem dated; and when she snoops into his luggage... This story could be "Stranger with Roses" by John Jakes.

28. The First Baby in Space - Trite tale about a birth on a space station and a lot of needless concern to get an incubator up there.

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When "Exploring Tomorrow" signed off, that was the end of a regular series of adult radio drama of the sf type in the United States.

TWILIGHT ZONE had a following then on TV and radio drama was almost totally defunct, despite a brief resurgence later on. Science fiction was, to be blunt, in the doldrums itself at the end of the 1950s.

SF 68: EXCELLENT SF FROM ABROAD

The Union of South Africa was the source of a surprising shocker in the late 1960s with this sf series called simply SF 68.

It began with a few lines from the stories, then a resonant voice repeating: "SF 68...SF 68...", following which there was a cacophony of electronic sounds and the announcer Dennis Smith states: "Bio-Tex, the new soak and pre-wash powder, brings you SF 68, stories which plunge vividly into other worlds, other dimensions, other times." Again, organ notes, harsh clicks, staccato rasps, all fading into an ad for Pledge, Grandpa Headache Powders or old-fashioned testimonial-type ads for Bio-Tex, read by a popular announcer, John Walker.

The work of Michael McCabe, its producer and story adaptor, the show was broadcast in South Africa in the given year on Fridays at 9:30 p.m. Casts were always anonymous but very good; production techniques were superb and the material, as one familiar with the original tales can attest, was excellent.

The series lasted some indefinite part of 1968 to be replaced by Beyond Midnight where the producer turned his talents to the field of horror fantasy.

1. Andover and the Android - Story by Kate Wilhelm. The star is Dennis Smith. The plot is a man who is pressured by his career to get a wife and gets an illegal android one, with disastrous consequences.

2. The Answer - This is a story by Phillip Wylie, whose mainstream writings sometimes approached sf. A winged man is discovered after H-bomb tests, a creature presumably knocked out of the upper reaches by the force of the blast. While indulging in a preachiness characteristic of Wylie, the story remains quite interesting (The closing music is reminiscent of 2001 passages.)

3. The Cage - A. Bertram Chandler's story appeared in Fantasy & Science Fiction, June, 1957 and in two anthos. The tale involved a shipwrecked crew of Earth scientists who are seized after a while on a barren planet by aliens and treated as animals. It holds the interest well in this production-

4. The Castaway - Murray Leinster's story was in Universe, June, 1953 and his collection MONSTERS & SUCH. It is a folksy account of a falling fireball, the investigation of which discloses a sleeping man and an increasingly better informed alien. The actor, alas, cannot manage a Southern U.S. accent at all.

5. Death Dust - This was the premiere show and credits Frank Harvey with the story. A spaceship on the Moon discovers death dust and the space opera reels on from there.

6. Homecoming - A man who lost his memory in a "car wreck" slowly regains it but there are problems in adjustment. The story is credited to British author, Arthur Sellings.

7. Jenny with Wings - Another unlocated Kate Wilhelm story, this one is about a girl who goes to a doctor because she has wings and is about to be married. It turns out her intended only wants to exploit her curious condition, but the doctor saves the day. Very effective theme music.

8. Last Rites - Charles Beaumont's story was published in If, October, 1955 and reprinted in two of his collections THE MAGIC MAN and WONDER. The cast of Tony Jay and Paddy O'Byrne is given credit as the priest and his best friend whose deathbed confession seems to indicate that he is not human.

9. The New Wine - This unlocated story by John Christopher is about a spaceship returning to a depopulated Earth.

10. The Noon's Repose - This story is by John Christopher, published in Infinity, April, 1957. No copy available.

11. The Quest - A story by Lee Harding about a man searching for something real in the overbuilt robot-run future.

12. Routine Exercise - This is a story from the British sf magazine, New Worlds, for February, 1961 by Phillip E. High. Hugh Rouse leads the cast as a crew of an atomic submarine which encounters a pterodactyl, balls of energy and spaceships in a puzzling tale.

13. A Sound of Thunder - This excellent Ray Bradbury story appeared in Collier's, June 28, 1952 and his collections R IS FOR ROCKET and GOLDEN APPLES OF THE SUN. This is a classic dinosaur hunt in prehistoric with unbelievable consequences. Tony Jay stars.

14. Space Cow - This is William Morrison's "Country Doctor" from the original sf anthology paperback STAR SF edited by Fred Pohl (1953). The story describes what happens when a gigantic space creature is landed on Earth and a local vet is asked to find out why it is sick. The dramatization seems more vivid and action-packed than the original.

15. Wanted in Surgery - This is a thoughtful tale about a time when human doctors are degraded by medical robots. Harlan Ellison's original appeared in If, August, 1957 and in his collection PAINGOD AND OTHER DELUSIONS. Hugh Rouse stars.

16. The Watchbird - Robert Sheckley's story from Galaxy, February, 1953 was a natural for X-1. This is a fine adaptation starring Hugh Rouse. It relates to some problems posed by mechanical devices which are meant to detect crimes before they happen.

17. The Will - A boy dying from an incurable disease develops a desperate plan to be cured. The February, 1954 Fantastic carried this story by Walter M. Miller, Jr.

18. Grenville's Planet - This last show of the series adapted Michael Shaara's quiet story of planetary exploration from Fantasy & Science Fiction, October, 1952.

FOREIGN SF RADIO DRAMA CONTINUES

The Canadian Broadcasting Company and the BBC seem likely to present sf at any time as they have been doing since the 1950s. But the format is not so much a series like SF 68 as it is long specials in serialization.

A British radio writer, Roger Dixon, has scripted original space adventures, for presentation in weekly installments of a half-hour. We know of The Mars Project (3-1/2 hours) and The Moebius Twist (1-1/2 hours).

Likewise serialized but uncredited are such shows as Orbiter X and Project Luna (sometimes also referred to as Journey into Space) on the BBC, lasting as long as 6 hours. Another is Host Planet Earth presented in 3 hours.

In addition, traditional dramas have been aired: Jules Verne's Journey to the Center of the Earth was done in 3 hours and in 1967 H.G. Wells' War of the Worlds. The World in Winter was the subject of a 90 minute adaptation.

In shorter versions, adapted works have been performed. J.C. May's Dune Roller from December, 1951 Astounding was performed in one hour as was Chocky by John Wyndham in the fall of 1968. John Wyndham's The Kraken Wakes and Day of the Triffids have been produced. Arthur C. Clarke's The Songs of Distant Earth was a special; another was The Charter in the Saucer, a protracted ad for the U.N.

On May 3, 1968 a very special special was aired by the BBC's Third Program: LEVIATHAN '99, an original radio play by Ray Bradbury. Broadcast in stereo, it is an hour and a half of poetry and music. We follow the character Ishmael, a spaceman of 2099, as he and a giant alien embark on a celestial cruiser, Cetus 7, under a captain who seeks only one thing - destruction of a great white comet, Leviathan, which destroyed his sight and is now believed to be heading for Earth again. The "Moby Dick" tale is, in our opinion, brilliantly paraphrased and executed with matching genius by the British production crew.

Closer to home, the CBC had a series, Theatre 10:30, which presented some horror and some sf. Notable are Ray Bradbury's The Pedestrian (from his collection GOLDEN APPLES OF THE SUN) and an original 3-hour drama called Apollo 17 (done a year or so before the actual mission of that name).

In March of 1971 the CBC's program, Studio 71, produced an hour version of Bradbury's Fahrenheit 451. More recently still was the puzzling and profane Venus and the Magi.

THE CBS RADIO WORKSHOP: OCCASIONAL BRILLIANCE IN SF AND FANTASY

"Radio's distinguished series dedicated to Man's imagination: the theatre of the mind."

The old Columbia Workshop broadcast on CBS from March, 1936 to late 1942 and revived for 1946 only, was revived again on January 27, 1956 to September 22, 1957. The Network has admitted that their records are sketchy (and in fact non-existent for February 24, 1956-July 27, 1956). Nevertheless, from the net and our sources, the following view emerges of some of the best sf dramatized on radio.

The premiere performance on the series was a two-part rendition of Aldous Huxley's famous novel BRAVE NEW WORLD. The show was aired on January 27 and February 3, 1956. The splendid adaptation was by William Froud and Mr. Huxley served as narrator. The cast included Joe Kearns, Herb Butter-

field, Bill Idelson, Gloria Henry, Charlotte Lawrence, Parly Paer, Dora Singleton, Jack Kruschen, Vic Perrin, and Lurene Tuttle. The program was produced and directed by Mr. Froud and featured music by Bernard Herrmann. This should be rated as one of the best plays ever produced on radio.

Two short fantasy pieces by Ray Bradbury were presented on Februayr 17, 1956: "Season of Disbelief" and "Hail and Farewell". The first involves an old lady who cannot get young girls to believe that she was ever young; it is a good example of Bradbury's poetic treatment of age. The second, from GOLDEN

APPLES OF THE SUN, concerns a boy who cannot age and it is a sensitive treatment of youth. The adaptation and direction was by Anthony Ellis. The performers in the first piece were Virginia Gregg, John Dehner, Dawn Bender, Marian Richmond, and Herb Butterfield and in the second, Richard Beale stars, supported by Stacey Harris, Vivi Janis, Lawrence Dobkin, Paula Winslow, Roy Glenn, Billy Chapin and Peggy Weber. Ray Bradbury himself did the narration. Very appropriate, haubtingly sentimental music was provided by Jerry Goldsmith.

On September 14, 1956 the series featured an original script by novelist Robert Nathan called "A Pride of Carrots", which was pseudo-sf. The script was later published as such in the December, 1959 Fantasy and Science Fiction and reprinted in a late 1960s antho by Conklin. William N. Robson produced, directed and adapted and Mr. Nathan narrated. The cast consisted of Helene Burke, June Foray, Tracy Roberts, Daws Butler, Ted Bliss, Richard Hale, Al Reed, Sam Pierce and Bill Thompson.

On November 11, 1956 another Robert Nathan script was performed. It was called "Report on the Weans" and also appeared in Harper's and in the antho YEARS BEST SF for 1957 under the title "Diggig the Weans". It is a delightful account of the reconstruction of mid-1950s civilization by archaeologists of the far future. The cast consisted of June Foray, Byron Kane, Daws Butler, Edgar Barrier, Jay Novello, Joe Kearns, Joe DeSantis, and Hans Conreid. It was produced and directed by William N. Robson and the script was by Fran van Hartesfeldt.

On February 17 and 24, 1957 there was presented an outstanding adaptation by Charles S. Monroe of the novel THE SPACE MERCHANTS by C.M. Kornbluth and Fred Pohl -one of the best satirical works of sf ever produced. The show was produced and directed by Paul Roberts and starred Staats Cotsworth and Virginia Kaye with a supporting cast of many familiar names from X-1: Ralph Camargo, Leon Janney, Joe Bolan, Ian Martin, Jackson Beck, Ed Prentiss, Joe Julian, Mary Patton, Bob Dryden, Ralph Bell and Joe Helgeson. The splendid sound effects were by Tom Buchanon and Tom Perkins and music was by Sam Matlovsky. The production ranks as one of the best on radio, sf or otherwise. The story involves a future run by admen; Copysmith Star Class Mitchell Courtney finds himself appointed to spark one of the Chief's pet projects, the Venus Rocket, which has not been "sold" well enough, but someone is out to get Mitchell... The show is topical enough for the 1970s with consumerism and ecological fans being the beneficiaries of the message.

On July 21, 1957, the program featured "The Green Hills of Earth", Robert Heinlein's classic (see DX 13). Veteran actor Everett Sloane starred, Berry Kroeger narrated and Jackson Beck, Denny Ocko, Ian Martin, Louis Volkmann and Bill Lipton completed the cast. It was produced and directed in New York by D. Engelbach. There is singing by Mr. Sloane (but Tom Glazer's NBC arrangements are more appealing). Several fans prefer the DX and X-1 versions of the story better.

Finally, on August 18, 1957 (five shows from the end of the series) it is reported that "The Celestial Omnibus" by E.M. Forster was aired. This is an oft-anthologized fantasy.

ANOTHER WORKSHOP?

Another "workshop" was known as ABC Radio Workshop or Think. ABC has disclaimed knowledge of a series by either title. Most notable is a different version of "Mars is Heaven!". Morton Fein and David Friedkin adapted the story in a script which featured the more poetical Bradbury ending and a more ominous beginning than the NBC script. The cast was Bill Hudson, Francis Urey, Monty Himmelbaum, Mary Dean Moss, Marion Richmond, Jo Ellen Chambers and Court Converse. John Eppolito and Steve Markham are credited with the production which took place in Hollywood. [Could this be the "competition" which Van Woodward and the NBC staff in New York was worried about - their Hollywood counterparts].

Also this series (?) carried another performance of Arch Oboler's allegorical play, "The Word", concerning a couple in the Empire State Building when all mankind disappears from the Earth.

MISCELLANEOUS RAY BRADBURY ADAPTATIONS

Ray Bradbury is one of my (and old radio's) favorite writers; consequently, special studies have been made of his work. In addition to the shows on DX and X-1 and other sf series, there were two classics on the CBS program, Escape: "Mars is Heaven!", June 2, 1950 and "The Earth Men", July 25, 1951. The first is basically as described in DX 22 with some differences; the other show is an ironical tale of an Earth expedition which is accepted on Mars as a group of demented Martians. The Martians, it seems, are able to project convincing illusions when they go bananas and that's all it would be to see an Earth rocket

Another famous CBS series, Suspense, carried two performances of "Zero Hour" (see DX 38) on May 18, 1958 and January 3, 1960. His "Kaleidoscope" (see DX 15) was aired on July 12, 1955 from a script by Anthony Ellis. Featured in the cast were Bill Conrad, Howard McNear, Stacey Harris, Parley Baer, John Dehner and Sam Edwards.

His story, "The Rocket" was adapted for Short Story first aired on January 4, 1952. Much of his non-sf fantasy was on occasional programs during the late 1940s and 1950s.

LUX RADIO THEATRE

This program featured two science fiction classics during the 1950s: "War of the Worlds" (1954) and "The Day the Earth Stood Still" (1951). Each of the programs was produced in conjunction with (and plugging) the major sf movie of the same name.

"War of the Worlds" was a radio adaptation by Leonard St. Caire of the screen play based on the H.G. Wells novel but transposed to a California setting. The show starred Dana Andrews and Pat Crowley with a supporting cast of Les Tremaine, Herb Butterfield, Bill Bouche, Paul Frees, Ken Peters, Howard McNear, William Conrad, Robert Bailey, George Neiss, Herb Ellis and many more.

"The Day the Earth Stood Still" was an adaptation by Milton Geiger from the screen play (which had in turn been loosely based on the October, 1940 Astounding story, "Farewell to the Master" by Harry Bates still available in the Modern Library Giant mentioned in DX 25). The story concerns the landing of a flying saucer bringing a giant robot and a man; a nervous GI wounds the man who escaped the hospital to roam incognito observing

typical Earthmen. The title is derived from a power display by the alien - cessation of all electrical and mechanical devices at noon as announced. Michael Rennie, star of the film, stars in the play with Jean Peters, Paul Frees, Lamont Johnson, Herb Butterfield, Tudor Owen, Bill Gray, Edith Evanson, Tyler McVey, Bill Conrad, Robert Griffin, Tom Brown, Fred Shields, Marvin Bryan, Shep Mencken and more.

SCIENCE FICTION ON OTHER RADIO SHOWS

FRANKENSTEIN, that mixture of sf and horror, had been produced on CBS in 1932 in a series of 13 episodes, starring George Pal.

The most sensational show in the genre was broadcast on Sunday evening, October 30, 1939 on Mercury Theatre. Howard Koch had written a number of scripts and for that night he had been asked to prepare an adaptation of H.G. Wells' WAR OF THE WORLDS. The play was called "Invasion from Mars" and was produced by, and starred, Orson Welles. Although the realism was limited to the first 20 minutes or so, it has been documented (most recently on a TV movie) that a number of people believed it and panicked.

A popular horror series of 1934-1939 featuring scripts by Alonzo Dean Cole was The Witch's Tale - at least one show, "The Entomologists" on May 2 and 4, 1934, could fit into sf as it involved a mad scientist and giant insects.

An imitative series called The Hermit's Cave might have had occasional ventures into the same kind of sf; for example, in the fall of 1940 there was "From Another World", which dealt with the strange aftermath of a meteor landing.

Light's Out on NBC was basically a horror show started in 1934 but after the War and at the hands of playwright Arch Oboler a few of the original stories became sf in nature to wit: "The Immortal Gentleman", "Revolt of the Worms", "Rocket to Manhattan" and "The Day Sinatra Got Fat". (This series was rebroadcast in syndication under titles like Arch Oboler's Plays and The Devil and Mr. O).

Escape on CBS from July 7, 1947 to September 25, 1954 featured action stories in the main but, in addition to the Bradbury adaptations mentioned above, listeners in the early 1950s were treated to adaptations as follows:

1. "The Country of the Blind" by H.G. Wells
2. "The Outer Limit" by Graham Doar - quite a different version from DX 28
3. "Earth Abides" by George Stewart, a novel of rebuilding the race of Man after decimation by a plague, serialized in an hour
4. "The Adaptive Ultimate" (3/26/49) by Stanley Weinbaum, concerning a cure-all serum which made a monster out of a dying girl
5. "How Love Came to Prof. Guildea" (2/28/48) about an invisible creature following in love with a sang-froid scholar
6. "The Time Machine" (10/27/50) by H.G. Wells
7. "Green Splotches" (3/31/50) by T.S. Stripling starred Bill Conrad, Paul Frees Harry Bartell and Dan Novello

Original scripts of an sf bent included: "Conqueror's Isle" by Nelson Bond; "North of Polaris" (an alien contact story); "The Invader" starring Howard McNair and Fay Bainter; "The Abominable Snowman", a standard treatment of the theme.

The Mysterious Traveller program of the 1940s and early 1950s for Mutual featured many original scripts by Robert A. Arthur, an sf writer. In the genre are:

1. "The Man the Insects Hated", 7/27/47
2. "Behind the Locked Door", 11/6/51

3. "Strange New World", 2/19/52
4. "The Planet Zevius", 5/1/51
5. "If You Believe", 12/29/46
6. The Most Famous Man in the World", 11/13/51
7. "Fire in the Sky" with Brett "The Shadow" Morrison, Leon Janney and Joyce Gordon
8. "Murder in 2952" (1952)
9. "The Green Plague" (1949) although this has been challenged as to authenticity

Suspense was launched on June 17, 1942 and did not end until September 30, 1962. During its course on CBS there were occasional explorations into the sf field. "Donovan's Brain" by Curt Siodmak is one of those fringe items like "Frankenstein" which is either claimed or renounced by the sf field. It was aired on May 18 and 25, 1944 and repeated on February 2, 1948. H. P. Lovecraft's "The Dunwich Horror" is a similar matter; it was well performed by Ronald Colman on November 1, 1945.

The adaptations on Suspense were the exception; a number of original sf scripts were prepared for the program by George Bamber and Robert Arthur:

1. "Black Death", 7/1/62
2. "Door of Gold", 2/10/57
3. "The Doom Machine", 3/4/62
4. "Heads You Lose", 3/11/62
5. "The Invisible Ape", 6/8/58
6. "The Man Who Tried to Save Lincoln", 2/11/62
7. "Reentry", 11/1/59
8. Report from a Dead Planet, 7/10/60
9. "Second Door", 5/6/62
10. "Plan X", 2/2/53 with Jack Benny as a Martian
11. "That Real Crazy Infinity", 5/7/62
12. "A Strange Day in May", 9/9/62
13. "2462", 1/21/62
14. "You Died Last Night", 4/1/62

Inner Sanctum, a popular mystery series, had at least one show with an sf premise: "Perpetual Life", 12/12/45 starring Richard Widmark.

Murder at Midnight, another such series, had a "Terror Out of Space" show (which was repeated on Theatre 5).

Quiet Please, an exceptional fantasy program, delved into the field on the guidance of its writer, Wyllis Cooper, with such shows as "The Thing on the Fourble Board", "The Pathetic Fallacy", "It is Later than You Think", "Where Do You Get Your Ideas" and one which Harlan Ellison vividly remembers about a cavern with pterodactyls (which was confirmed by mention in a newspaper article of the 1940s about the program).

ABC tried to keep radio drama alive in the undisputed domain of TV with Theatre Five in 1962-1964. A number of scripts were of the sf persuasion:

1. "All the Bright Young Ones"
2. "Cold Storage"
3. "Deedle, Deedle, Dumpling My Son X-1"
4. "In Absence of all intelligent life"
5. "Incident at Apogee"
6. "It's a Work of Art"
7. "The Last Land Rush"
8. "Living Credit"
9. "Look Who's Talking"
10. "Molecule Masquerade"
11. "The Neighbor"
12. The New Order
13. "The Odysey of #14A"
14. "Outside Time"
15. "Point of Impact"
16. "Post Time"
17. "Rebellion Next week"

18. "Subject 428A"
19. "The Terror from Beyond"
20. "Those Wonderful Stamps from Eldorado"
21. "Tomorrow 6-1212"
22. "The Wandering Spaceman"
23. "We are all alone"
24. "The Wish Fulfillment Machine"
25. "World Enough and Time"
26. "Your Time is Up"

Family Theatre, a bland series with a religious pep talk at each end, contained some sf of note:

1. "At 155 Pounds"
2. "The Exploration", an adaptation of "The Star" by Arthur C. Clarke, starring Jim Baccus
3. "The Flight of the Pegasus"
4. "Invasion"
5. "The Last [Atom] Smash"
6. "Stranger in Town" with Raymond Burr
7. "U.F.O."

Finally, Correspondent Jim Weber updates the list to July, 1976 with this classification of sf shows from the CBS Radio Mystery Theatre:

3/2/74	Out of Sight
3/11/74	The Thing in the Cave
8/13/74	The Frontier of Fear
10/24/74	A Cage for Augie Carroll
4/17/74	Through the Looking Glass
7/2/75	Come Back with Me
7/11/75	The Women's Auxillary
8/13/75	The Master Computer
8/27/75	The Eavesdroppers
9/11/75	The Voice of Death
9/12/75	The Ghost Plane
10/7/75	Who Made Me?
12/17/75	The Eleventh Hour
12/18/75	Fireball
1/19/76	There's No Business Like
2/5/76	The Children of Death
3/10/76	I Thought I Saw a Shadow
3/11/76	Pandora
3/15/76	The Aliens
3/24/76	Brain Drain
4/5/76	Time Killer
4/6/76	The Boy Wonder
4/15/76	Strange Passenger
5/20/76	The Walking Dead

ODDS AND ENDS

Theatre Guild of the Air presented an hour version of George Orwell's "1984". A Civil Defense special presented Orson Welles in an adaptation of Phillip Wylie's preachy novel TOMORROW featuring the atomic war effects on sister cities, one prepared and one not. The amusing "Visit to a Small Planet" was adapted from Gore Vidal's play and presented in an hour on General Electric Theatre. The Sealed Book's "Beware of Tomorrow" is an original mad robot story of some merit.

WBAI-FM in New York presented at least two Ted Sturgeon stories, "The Girl Had Guts" and "The Skills of Xanadu" from the January, 1957 Venture and July, 1956 Galaxy, respectively. There was also a long presentation of "The Star Pit" by Chip Delany as well as a short but well-done version of Fred Brown's "Puppet Show" from PLAYBOY, 1962.

WTIC in Hartford, CT presented an original Arch Oboler script, "The Night of the Auk" which is sf.

Some straight dramatic readings are featured on programs such as Canada's Dreadful John at Midnight which did an effective short presentation of Richard Matheson's classic "Born of Man and Woman". Britain's The Unknown World is of the same sort; "Machine Maid" by J. T. McIntosh and "A Subway Named Moebius" by A.J. Deutsch were effectively presented.